Summer Fashions Number

VOGUE

June First · 1921
Price 35 cts.

The Vogue Company
CONDÉ NAST Publisher

Holeproof Hosiery

TRIM ankles, demurely alluring. How they fascinate, captivate. And well she knows glove-fitting Holeproof Hosiery makes them so.

In this short-skirted era, Holeproof is becoming as famous for its sheerness, shapeliness and lustrous beauty, as it is for wonderful wearing qualities.

Leading stores are now showing the newest ideas for Spring in staple and fancy styles in Pure Silk, Silk Faced and Lisles for men, women and children.

HOLEPROOF HOSIERY COMPANY, MILWAUKEE, WISCONSIN

HOLEPROOF HOSIERY COMPANY OF CANADA, Limited, London, Ont.

MADE IN PHOENIX MILWAUKEE

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PHOENIX
HOSIERY

VOGUE is published on the first and fifteenth of every month by the Vogue Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $6 a year in advance. Entered as second class matter February 16, 1916, at the Post-Office, N. Y., under act of March 3, 1879.

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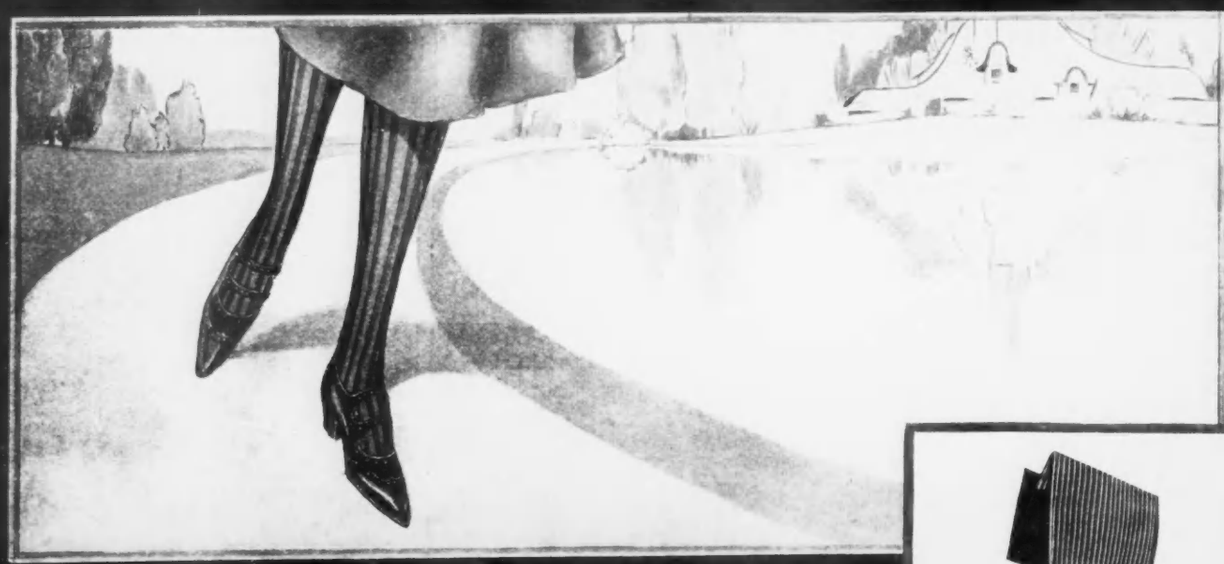

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2—Gingham Bathing Dress in red and white, black and white, or navy and white stripes, with rick rack braid; detachable pantalettes. 14.50

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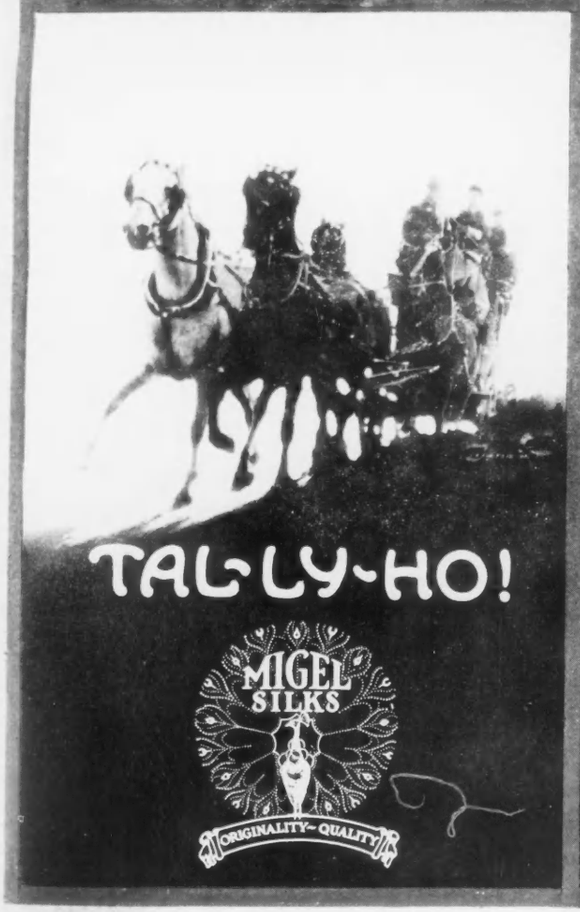

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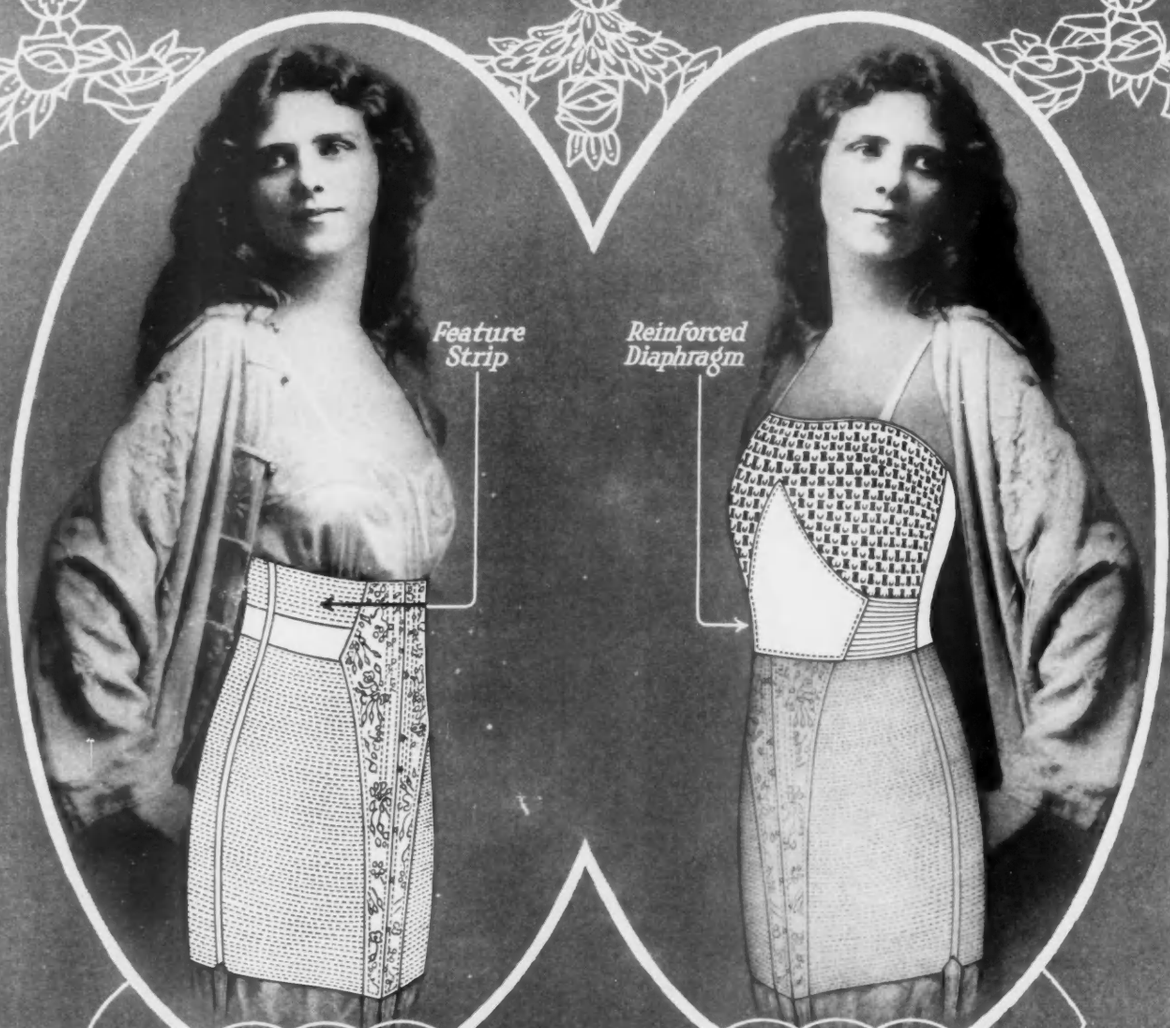

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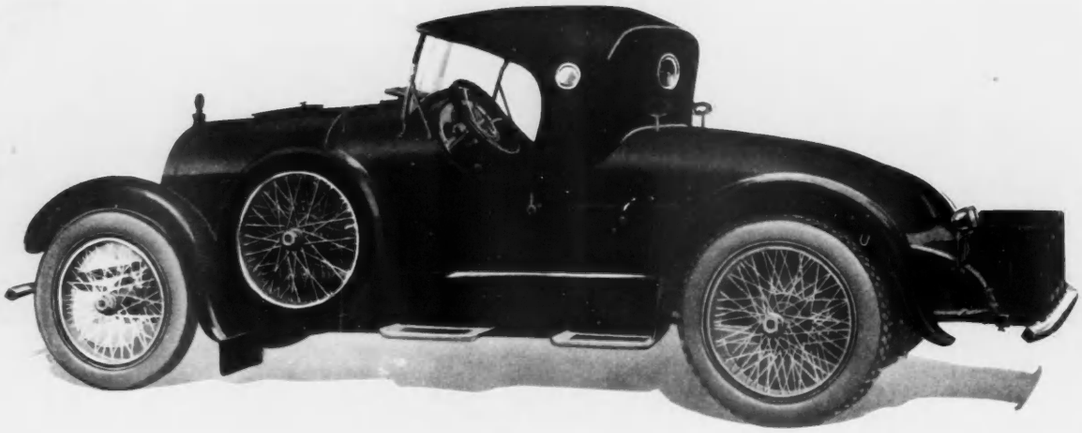

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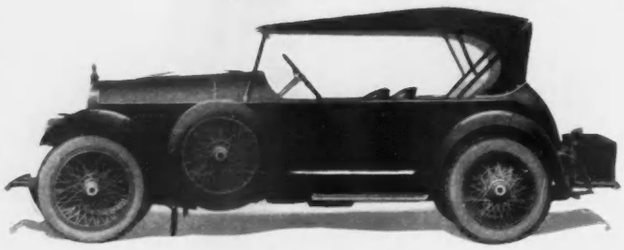

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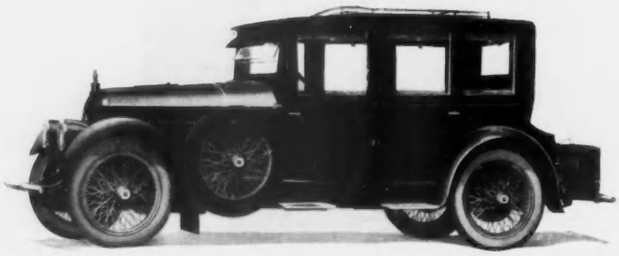

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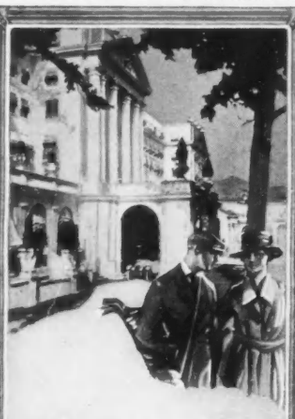

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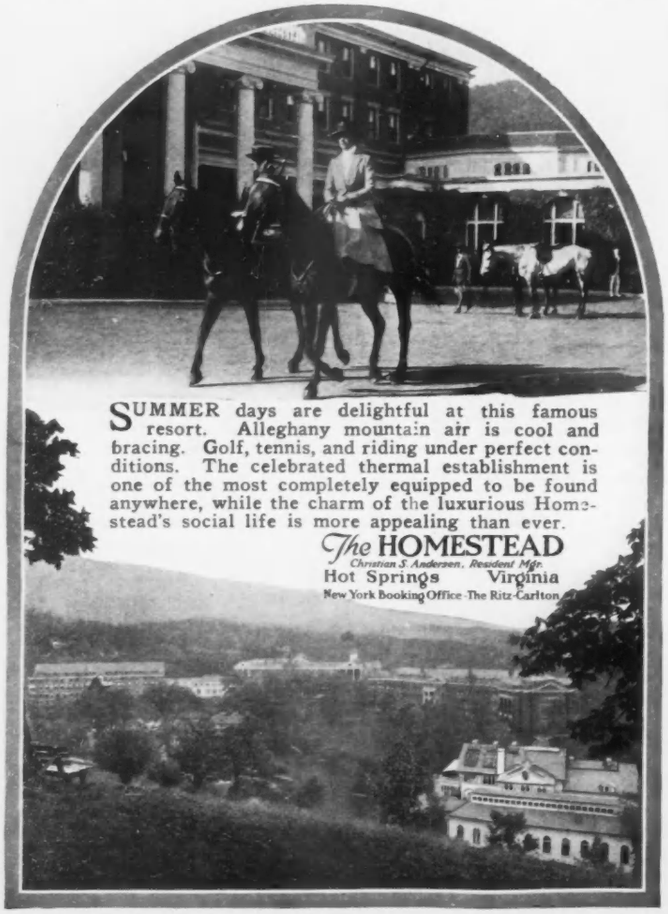

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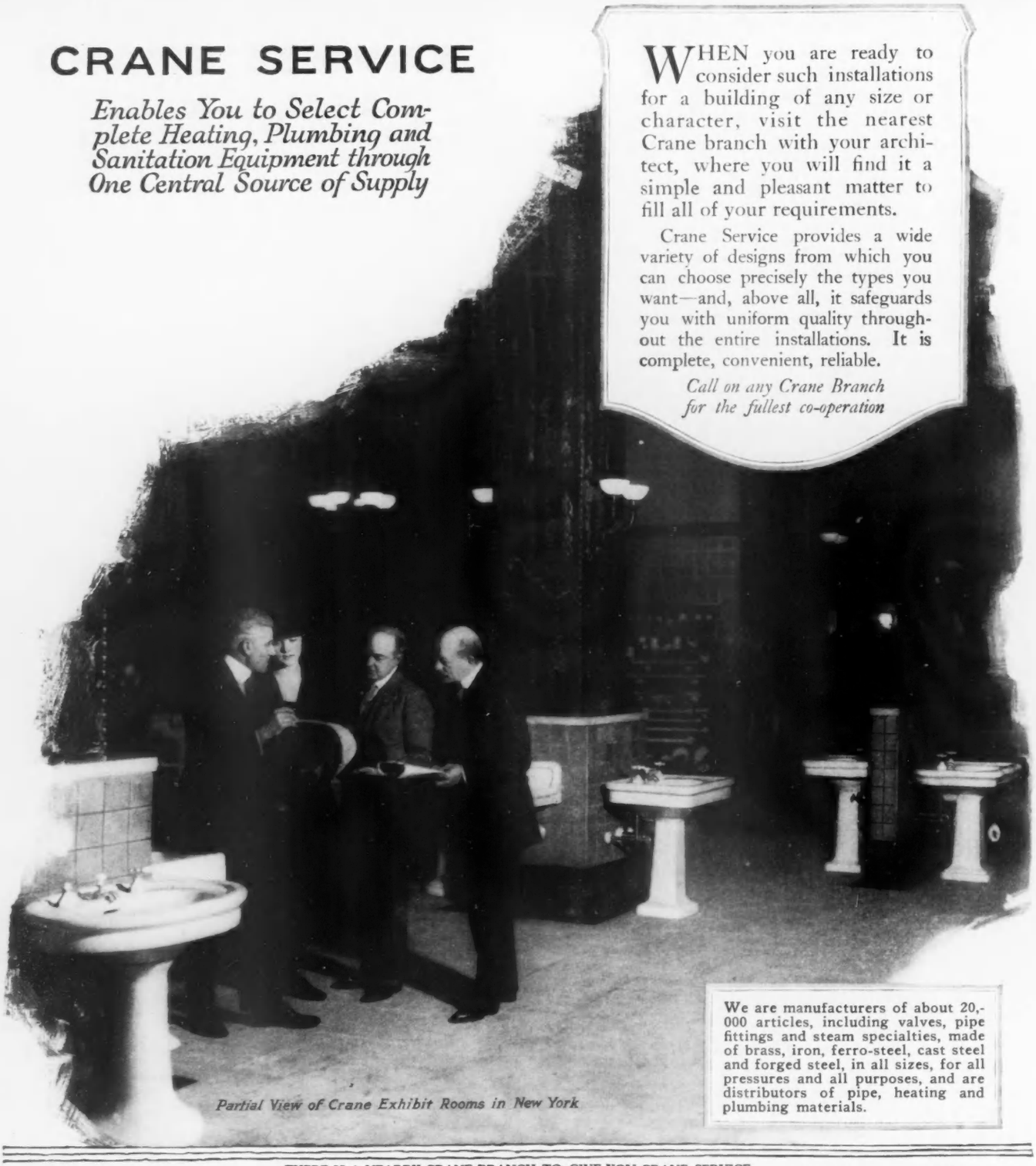

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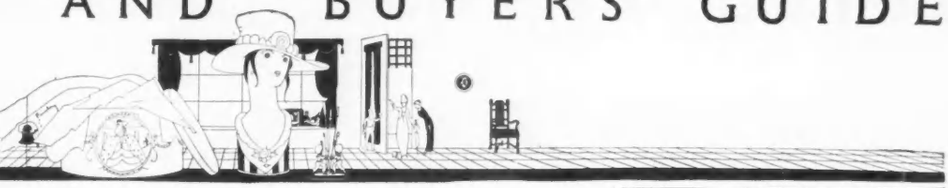

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HIGHEST PRICES PAID for old jewelry, diamonds, platinum, gold, silver, false teeth. Goods returned in 10 days if you're not satisfied. The Ohio Smelting & Refining Co., 220 Lennox Bldg., Cleveland, Ohio.

DIAMONDS
Take advantage of the High Prices paid for
precious stones (and jewelry) by
Rothkrug Bros., 542 Fifth Avenue, New York City

VOGUE'S PERSONAL GUARANTEE
means much
to these shops.
Does it to you?

ROSE & CO., pay full value for diamonds, pledges, pearls, gold, silver, platinum, jewelry.
Appraisals free.
751-7th Avenue, New York Circle 5934

PROVIDENT PURCHASING CO. buy Diamonds, Emeralds, Rubies, Pearls, Gold, Silver, Platinum. Full Cash Value Paid. Appraisals Free. 166 West 46th Street at Broadway. Bryant 6588.

MRS. T. LYNCH'S SON buys Diamonds, Pearls, Old Gold, Jewelry and Silverware; only one price offered. Oldest House in New York. Estab. 1844. 227 W. 42nd St., nr. Broadway, N.Y. Bryant 1686.

BEFORE YOU SELL, SPEND $1.00
for an appraisal by a prominent 5th Ave. Jeweler. Appointments by mail or phone. Mr. Smith, 576 Fifth Ave., Room 504. Phone Bryant 7932.

HENRY HIRSCH
buys Diamonds, Jewelry and pawn tickets. Bank References. Business Confidential. 116 W. 39th St., Suite 826, New York. Tel. Fitz Roy 6517

WRONE & WRONE For 30 years we've satisfied
45 East 44th St. clients from every state and
New York City won by merit their esteem and
Murray Hill 1912 confidence. Express or mail.

ADVERTISERS IN THE
Shoppers' and Buyers' Guide are all
carefully selected. It is safe to
patronize them.

Knitting & Crocheting Yarns

ELSA BARSALOUX, 400 5th Ave., N. Y., Opp. Tiffany. Original Creations in Hand Knitted garments. A complete stock of yarns.
Corps of instructors.

PARAKEET SILKS—for Knitting & Crocheting. Directions. Accessories. If not carried by your dealer, write directly to Margaret Mitts, 1243 South Jefferson Ave., Saginaw, Michigan.

Laces & Linens

MRS. JOSEPH H. HODGSON Importer of tablecloths and napkins. Will call on prospective brides with samples. Appointment only. Write for particulars. Room 431, 47 West 34th St., N.Y.C.

Ladies' Tailors

J. TUZZOLI, now at 27 W. 46th St., N.Y., makes a suit for $90 which cannot be duplicated under $125. Quality & material faultless in make & fit. Spring Models Now Ready. Furs Remodeled.

Lingerie and Negligees

PAULETTE LINGERIE SHOP
Silk Underwear to individual order.
Exclusive tailored Styles—Outsizes Special.
Send for Price List. 888 East 163rd St., N. Y. C.

To complete a day at the seashore a painted sieve fitted with spoon and pans. Just the thing when one has miles and miles of sand to play in. 12 in. in diameter. Comes in pink or blue to match one's dress. $2.25. Postage extra. May be purchased thru Vogue Shopping Service.

MRS. EMMA NEWMAN—Exclusive Line of Lingerie, Hosiery & Negligees—Trousseaux a Specialty. Appointments given on request. Tel. Schuyler 9454. 220 West 87th Street, New York City.

SATISFACTORY VISITS BY MAIL
You can purchase anything advertised in these pages by letter if a visit is not convenient.

Audiana Underslika—61 W. 55th St., N. Y. Circle 8768. We manufacture complete line of silk lingerie. Tailored & fancy. Choose design & material. Special care to trousseaux. Reasonable prices.

Maids' Uniforms

NURSES' OUTFITTING ASSN., 425 5th Ave., N.Y.
Nurses, Maids, Uniforms, trim, smart, of strong materials that hold their graceful lines. Accessories of dainty simplicity.

NURSES' OUTFITTING ASSN., 425 5th Ave., N.Y.
Dresses — Ready-made — Aprons
Caps & Bonnets — and — Collars & Cuffs
Coats — to order — Bibs

SHOP FROM YOUR EASY CHAIR
Write these shops today
They are reliable and ready
to serve you.

Millinery

MAKE YOUR OWN HATS
and learn millinery at home. Illustrated and descriptive booklet—25c. Lole Hat Pattern Co., Apt. B, 11 East 35th Street, New York City.

MILLINERS CAN BE SUPPLIED with Monthly Letters—direct from Paris giving newest and most exclusive fashions in millinery. Send for circular. The Stirling Agency, 11 E. 35th St., N. Y. C.

Maternity Apparel

BERTHE MAY'S MATERNITY CORSETS, Belts and Brassieres. Exclusive and invisible enlargement feature. Dress as usual. Write for Booklet No. 14. Berthe May, 10 E. 46th St., New York.

BERTHE MAY'S Maternity Dresses and other apparel. To order only. Sketches and samples furnished. Catalogue No. 14.
Berthe May, 10 East 46th Street, New York.

Memorials

MEMORIALS FOR EVERY PURPOSE
In Granite, Marble, Bronze and Glass.
Individual Consideration. Sketches upon request.
The Davis Memorial Co., Syracuse, N. Y.

Monograms

Embroidered Initials & Monograms on Linens, Handkerchiefs, Trousseaux, Layettes, Robes, etc. Finest work. Moderate charges. Mail orders cared for. Booklet. Janon Co., 17 W. 45th St., N. Y.

Mourning Apparel

MULLEN-SHAW
Everything smart for mourning. Hats, Veils, Gowns, Blouses, Neckwear & Furs. No catalog. 16 West 37th Street, New York. Fitz Roy 0625.

Patterns

PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Welsz, 111 Lexington Avenue, at 28th Street, New York.

Permanent Hair Wave

PROMINENT STARS HAVE THEIR HAIR permanently waved and bobbed by Robert, Permanent Hair Wave Specialist 500-5th Avenue, New York City Suite 506

CALL AT SCHAEFFER'S if you want expert personal attention for a permanent wave. Positively no friz or kink. J. Schaeffer, 542 Fifth Avenue. Phone: Murray Hill 5772

ANNA QUINN
Permanent Hair Wave Specialist
Expert personal attention. Latest methods
665 5th Ave., N. Y. C. Tel. Plaza 4191

ANTON KUHN & SON
Specialist in permanent hair waving
Individual Attention Given
38 West 39th Street, N. Y. Tel. Fitz Roy 2732.

Permanent Marcel Wave—Guaranteed by inventor of Marcel Wave Method; not kinky Wave, but a real Marcel. Will not dry or break the hair. $1.00 a curl. Leon's, Inc., 28 W. 46th St., N. Y.

Personal

MAKE YOUR HUSBAND PROUD to introduce you to his friends! Know that you are properly dressed for every occasion. Particulars, Mme. Winton, 296 Central Park West, N. Y. C.

Costume Designer. Will select correct lines and colors. Day and Evening Gowns. Sports wear. School outfits selected. Girls & Boys. N. Y. Daily. Miss Wilson, 1642 Chapel St., New Haven, Ct.

IDEAS FOR ALL OCCASIONS can be found by exploring these pages.

Schools and Instruction

LEARN TO SWIM AND SAVE LIFE. Exclusive pool—filtered water. Mary Beaton, R.L.S.S. famous international exponent of graceful & scientific swimming. 1 W. 67th St., cor. Central Pk. Col. 4204.

Shoes & Custom Shoes

SHOECRAFT SHOP—27 West 38th St., N. Y. Women's and Children's fine footwear. Narrow feet a specialty. Women's sizes 1 to 10, widths AAAA to E. Send for Catalog VS. Fit guaranteed.

JACK'S SHOE SHOP (Creators)
154 W. 45th St., N. Y., opp. Lyceum Theatre. Showing Spring French Models and other exclusive novelty Slippers and Boots. (No Mail Orders.)

SHORT VAMP SHOES. French and American Models. Round or Pointed Toes, in all leathers. Best for High Insteps. Send for Catalog "V." J. Glassberg, 225 West 42nd Street, New York.

FRENCH FOOTWEAR—Not imitations, but the original bench-made models and modifications of Short Vamps. First French Boot Shop in America. Mail Orders. Catalog. Wm. Bernstein, 6 W. 37th St.

Shopping Commissions

MISS EDITH V. STOVEL—Successor to Mrs. H. Goodale Abernethy and Miss Margaret Maule. Personal Shopping—Approvals—No charge. 98 Morningside Ave. Tel. Morningside 7022

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Tel. Schuyler 5482. 155 W. 78th St., N. Y.

MISS EDNA FELTON SEE
341 Fifth Avenue, N. Y. Murray Hill 197—5565
Successor to
Miss K. R. Pettit and Mrs. S. D. Johnson

MRS. C. B. WILLIAMS, New York Shopper. Will shop with you or send anything on approval. Send for bulletin.
Services free. 366 Fifth Avenue, New York.

MRS. CAROLINE PLOWS, 12 W. 92nd St., N. Y. Brings you in touch with the ever changing Modes Send for booklet—"Hopes, Plans and Fears" Services free—Goods sent on approval—Reference

ELIZABETH C. MALADY—Personal acquaintance with N. Y.'s shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N. Y. Tel. Morningside 8420.

THE WIDE VARIETY of goods advertised on these pages is amazing. Read the announcements.

Shopping Commissions—Cont.

MRS. GEORGETTE DUNBAR EVANS will keep you in touch with N.Y.'s advanced modes. Will shop for or with you gratis. Chaperoning. Booklet. Hotel San Remo, Central Park West. Tel. Col. 6700

"BEAUTIFUL THINGS I SEE." Write for Free Fashion Letter with list of bargains. Shops free for or with you, wholesale or retail. Booklet. Irene Stephens, 144 E. 37th Street, New York.

MISS JOSEPHINE BALLARD has thorough knowledge of how & where to purchase both wearing apparel & house furnishings. Will advise & purchase without charge. 42 East 78th Street, N. Y.

MRS. EDWIN MC CALLA DAVIS
331 West 83rd Street New York
Will buy for out-of-town patrons wallpaper, rugs, furniture—everything for the home.

MISS BARNWELL, The 5TH AVENUE SHOPPER
228 Madison Avenue
Personal shopping gratis.
Goods on approval. Booklet.

DAPHNE DARWIN will accompany you to shops of exquisite taste (gratis). Daphne Darwin Shop, 12 and 14 E. 49th St., New York. (Nestle Hair Waving Bldg.) 'Phone—Vanderbilt 9086

JEAN HERRICK, 29 West 71st St., N. Y.
Shopping Orders Executed
For Out-of-Town Customers
No charge for Service. Personal Attention.

EMMA F. BASSETT will shop for or with you without charge. Expert advice given on your new house decorations. Leaflet on request. 145 West 105th St., N. Y. City. Academy 2253.

MISS DEANE
561 Madison Ave., New York. Plaza 6788.
Furnishings for the country house a specialty.
Also wearing apparel. Services free.

THE CHICAGO SHOPPER—Will help you with every kind of shopping—Send 12c for her book. "Where to Dine, Dance and Shop." Mary Anderson, 39 E. Oak St., Chicago. Tel. Superior 4906.

MY PRIVATE CAR
and personal shopping advice available to ladies visiting New York.
Mrs. Durant, 597-5th Ave., Telephone Plaza 3466.

Social Etiquette

MLLE. LOUISE, Hotel Marie Antoinette, N.Y.C., authoritatively teaches, personally & by mail, the art of social poise, charm of personality & proper requirements for social entertainments.

Specialty Shops

SUMMER DRESSES FOR WOMEN. Children's Frocks, Boys' Suits, Rompers, Smocks, Hats, Bloomers, Garden Aprons. Fancy Articles. The Commission Shop, 37 E. 47th St. Murray Hill 8296

MISS MacIVER, Inc.
Sweaters & Scarfs Neckwear & Novelties
Original designs hand-made blouses. Sports clothes.
516 Mad. Ave., N. Y. C. Plaza 3229

SCARFS — dyed in rainbow colors, or colors shaded to order, also "tied and dyed." A charming touch to the evening gown or class-day frock. Mlle. Adele, 23 Alveston St., Boston 30, Mass.

Sport Things

VISIT THE SPORTS SHOP, Ltd. Unusual and Pre-advanced Sports & Resort Clothes for women —Exclusiveness. 10 East 46th Street, New York. Opposite "The Ritz," formerly 500-5th Ave.

IMPORTED SPORT HATS from Florence, Italy, in straw, two faced, hemp and brushed wool, attractive colors. Wholesale and retail. Sent on approval. Heath & Mills, 18 State St., Schenectady, N. Y.

Tea Rooms

PEACOCK CAFETERIA
11 East 35th St. Opposite Altman's
Strictly home cooking
Luncheon hours 11 to 2. Afternoon tea from 3 to 5.

ROMANCE!
These little adlets bring 300 merchants into contact with 150,000 customers twice every month.

Toilet Preparations & Perfumes

M. KELTON GIBSON SKIN TONIC
Prevents tan, sunburn and freckles. Makes the skin smooth and velvety—$1.50 per bottle postpaid.
185 Madison Ave., N. Y. City

HECK—Superb for perfect toilet. Stops perspiration, kills odor, harmless, dress shields unnecessary. Apply to feet, hands, body or face. 2 oz. 50c, 6 oz. $1. Ppd. The Heck Co., Inc., Saginaw, Mich.

Toilet Preparations & Perfumes-Cont.

YLANG—Perfume from the "Flower of Flowers", $2 postpaid. In lovely tiny bottle of Egypt wear, colored glaze. Free booklet "E".
The Egypt Laboratory Stamford, Conn.

THE MILK MASK OF YOUTH—A new and successful facial & neck home treatment for wrinkles and flabbiness. Four applications, $5. Ann J. MacHale, 665 5th Ave., N. Y. Tel. Plaza 4191

TANDOR—A new exquisite perfume put up by Tanty. 2 oz. crystal bottle $6.50.
30c brings Trial size Tandor, Bouquet.
Egyptian or Mimosa. Tanty—130 W. 42d St., N.Y.

To Neglect Your Feet Is Inhuman, to care for them divine. Hutton's Sweet Elder Ointment. Soothing, gives instant relief. 60c, $1. Trial size 30c. Int. Elder Asso., 2206 Clybourn Ave., Chicago.

ODORANTIS-DELICIEUX PARFUMS made from fresh flowers on the French Riviera. Sample and catalog upon receipt of 10 cents.
J. M. Debans, U. S. Agt., 500-5th Ave., New York

BEAUTIFY YOUR NAILS
"Clarksine" gives your nails the polish and lustre of finest pearl. Mail Orders 30c. Clarksine Imp. Co. Sole distributors, 1931 B'way, N. Y. C.

CREAM OF PEARLS—Unexcelled for cleansing and beautifying the skin. At leading N. Y. Stores $1.50. By mail from G. Richie Co., 131 St. James Place, Brooklyn, N. Y.

"STEPPING STONES" to the best and most unusual shops, are these little advertisements. Vogue recommends their services to you.

Unusual Gifts

THE GIFT HOUSE. Brass & wrought iron candlesticks, sconces, lamps, fireplace outfits. Bookends, incense burners, novelties. Send for Catalog "V". 8 East 15th Street, New York City.

WELLESLEY CANDLESTICK—Sold for Semi-Centennial Fund. Colonial wrought iron 60" high, 4 brackets. $18 Exp. Col. 4 candles any shade $1.15. Bottle Hill Tea Shop, Madison, N. J.

CALIFORNIA POPPY LUNCHEON SET. 13 pieces. Artistic colored design on washable art cloth. Very dainty. Sent prepaid upon receipt of $2.00. Boardman & Cross, 258-V 5th Ave., N. Y.

Fastidious Women like **Wina Love** Powder, the finest known to the rouge makers' art. In dainty boxes, covered with exquisite materials, at Smart Shops. W. V. Loveland, 2 E. 23rd St., N. Y. City

SANLYS, INC., 17 East 45th Street, New York
When in New York, don't fail to visit
"The Gift Shop Just off the Avenue"
Exquisite French Novelties

THESE ANNOUNCEMENTS change with the seasons and even oftener. In this issue are winter offerings in every line. Read them over carefully.

Weaving (Hand)

THE RUTHANA WEAVERS
Hand woven interior decorations
Bags, Mufflers and Evening Scarfs
2 West 47th Street, N. Y. Bryant 9093

THE STERLING QUALITY of these shops is attested by their presence in this Guide.

Wedding Stationery

100 WEDDING ANNOUNCEMENTS $13.50 or invitations hand-engraved 2 sets of envelopes, 100 Calling Cards, $2.75. Write for samples. V. Ott Engraving Co., 1039 Chestnut Street, Philadelphia.

ENGRAVED Wedding Invitations & Announcements. Everett Waddey Co. has for a generation insured highest quality at reasonable prices, del. Book Wedding Etiquette Free. 5 S. 11 St., Richmond, Va.

YOU CAN DO A MONTH'S Shopping in the 300 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

WEDDING INVITATIONS & ANNOUNCEMENTS Engraved in the very latest styles. Write for samples and prices. Prompt Service. Virginia Stationery Co., Dept. V, Richmond, Va.

A SHOPPING TOUR Through these pages will be fully as interesting and satisfactory as a day on Fifth Avenue.

DURAND, SOCIETY ENGRAVER, 500 Fifth Ave., N. Y. invites mail orders. Engraving de luxe at prices surprisingly low. Sample portfolio loaned on request. Our imprint on every envelope.

HAVE YOU ANY WANTS? A quick reference to the Shoppers' and Buyers' Guide will satisfy them.

THE BUYER'S DIRECTORY
WHOLESALE ONLY

Children's Things

MARY MOORE hand-made dresses six months to six years, good styles. Reasonably priced. Samples to responsible parties.
Irish Linen Co. Davenport, Iowa

FOR SMALL COST Advertisers can reach big buyers by placing announcements here.

Gifts

BOAG RIBBONCRAFT CO. Gifts for Milady and Baby, Vanity, Opera & Work Bags, Sachets, Boudoir Slippers, Garters, Lingerie and Infant Novelties. Emeries & Flower Trimmings, 31 Union Sq., N.Y.C.

BABY GIFTS that are different. Something always new. Dolls, animals, roly-pollies, plates, carriage sets, rattles, bath toys, trays, etc.
Bailey & Bailey, 27 East 22nd St., N. Y. City.

THERE ARE 72 classifications and what you want is bound to be in one of them.

Odd fans made of turkey and goose feathers. Browns and tans with flecks of white or in all white. Practical for the porch. $5.00 each. Postage extra. May be purchased thru Vogue Shopping Service.

DURING THESE BUSY DAYS Let Vogue solve your shopping problems. We personally recommend this "Blue List" of quality shops. Write to them.

SAMPLE GIFT SHOP ASSORTMENT $15.-$60. Decorated Metal, Glass, Wood and Leatherware. Price Lists only. No Catalogue. Prompt delivery. Rena Rosenthal, 444 Madison Avenue, New York.

HAVE YOU TRIED THEM? These shops render a distinct service.

Knitting Yarns

FREE—Mail us name of your drygoods store and secure a 40-page 1921 Wonoco Knitting and Style Book.
Wool Novelty Co., Booklet G., 564 Broadway, N.Y.

JOT DOWN the addresses of the shops that appeal to you. They will help materially in solving your shopping problems.

Millinery

SPORT HATS FOR SOUTHERN WEAR In novelty fabrics and Body Hats. Unique and appropriate for all out-door functions.
Trotteur Hat Co. 26 West 58th St., N. Y. C.

SAILORS — Smart and Refined in appearance. Perfect lines. Hand made in twenty-five colors. For the exclusive trade only.
Trotteur Hat Co. 26 West 58th St., N. Y. C.

DURING THESE BUSY DAYS Let Vogue solve your shopping problems. We personally recommend this "Blue List" of quality shops. Write to them.

SATISFACTORY VISITS BY MAIL You can purchase anything advertised in these pages by letter if a visit is not convenient.

WHY GROW GREY?

Néos Henné

Restorative

Néos Henné prevents grey hair. Acknowledged by specialists in hair as not only a restorer of natural color but as stimulating to hair growth giving it renewed life and luster.

Price **$1.60** *for Full Treatment.*

For sale at all druggists, leading hair dressers or direct from

Preventative

Néos Henné contains no ingredient in the least harmful to scalp or hair and it will not fade, wash or rub off — absolutely guaranteed all we claim for it—a perfect restorative or preventative.

Full directions are given in the box and the hair may be treated in any shade from the lightest blonde to the darkest brown or jet black.

Néos Co. Dept. "V," 366 Fifth Avenue, New York

Canadian Distributors: Dixon-Wilson, Ltd., 66 Spadina Ave., Toronto, Canada

Ask for booklet "V." You will find it healthful for your hair

REDUCE Easily . . Naturally

Three Slices of Basy Bread a day. Help reduce your weight in a natural way.

Doctors' Essential Foods Co.,
Orange, N. J.

Gentlemen:

In the first 10 weeks of your course, I have reduced 21½ pounds. Want to lose 15 more pounds in the next five weeks. Can this be done?

Mrs. F. M.,
Michigan.

DOCTORS' ESSENTIAL FOODS CO.
37 Oakwood Ave.
Orange New Jersey

Your friends must have told you about Basy Bread, now a recognized standard weight-reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant dieting—no irksome exercises. In the Basy Bread course. Legions have reported remarkable reductions in weight with gains in strength and health.

You will be very much interested in the Basy Bread booklet, which gives reliable information on obesity and how to reduce.

Write for your copy today. Sent in sealed, plain cover, postage prepaid.

At Last!

a wire screen that rolls up like a shade

Made of the famous Monel Metal, it cannot rust or corrode.

The *Rolup Screens* are the perfect, practical solution to the rolling window screen problem which has bothered experts since the spring window shade was invented.

PUT up like a roller shade at the top of the window, they roll up and down with the same ease and smoothness. No more of the old catching and jamming. No bulging at the sides. Metal grips fastened to the edges of the screen along its entire length glide in narrow metal slots attached like weather strips to the sides of the window frame, and hold it tight to the wood work while in motion or at rest. This solves the problem of bulging edges which have hitherto made rolling screens on wide windows a failure.

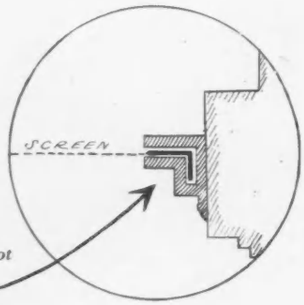
Easily Adjusted

You can adjust the *Rolup* easily, without cutting or marring your windows either inside or outside the sash. It covers the entire window, allowing perfect ventilation in hot weather without admitting flies, mosquitos or other insects. It permits quick, easy adjustment of blinds, awnings and casements, and makes the tending of flower boxes simple and pleasant.

Can't Rust

Made of the celebrated Monel Metal (a mixture of copper and nickel) the *Rolup* never rusts or corrodes in town, country or by the sea. It avoids the awful drudgery of taking your screens down in winter and putting them up again in the summertime. It keeps down the repair bill. It is of superior strength and appearance and when not in use it rolls up and vanishes from sight.

It costs no more than other good screens



It Slides in a Slot and It can't Pull Out

We Invite Inquiries from every window owner who desires to banish screen troubles from his calendar

Rolup SCREEN

The Rolup Screen Company

17 Battery Place New York City

Factory at Hastings-on-Hudson

Manning-Bowman Quality Ware

Means MB Best

True Hospitality Reveals

itself in the little things one does for the comfort and convenience of one's guests. Think how refreshing a cool, sparkling drink from your Hotakold bottle will be to folks just coming in from the heat and glare of the summer sun.

There is a Hotakold bottle, jug or carafe suitable for every occasion, and furnished in designs and finishes to harmonize with any surroundings. Made in nickel plate, silver plate, and enamel, plain colors and beautifully decorated.

Then for out-door use there are Hotakold bottles, the quality of which has made the reputation of this famous line of Hotakold goods. These bottles are unusually durable because of an ingenious spring device which reduces breakage to a minimum. And what a comfort they are! A Hotakold bottle will keep liquid ice-cold for 72 hours, or delicious coffee or cocoa, steaming hot, for nearly 36 hours. Think what that means on an automobile trip!

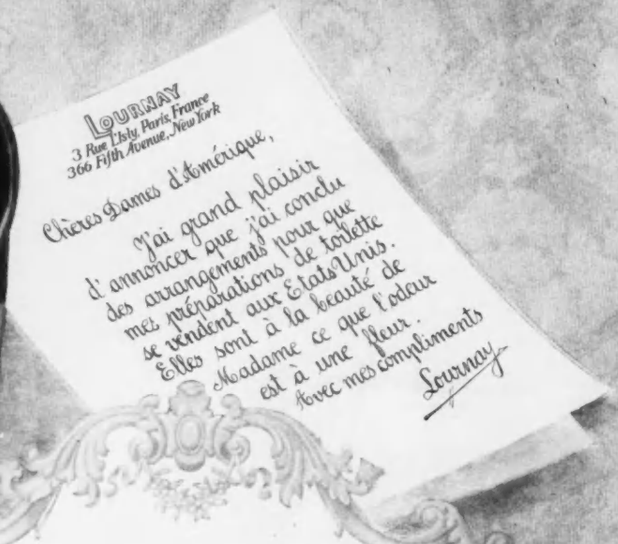
For sale at department and hardware stores, jewelers and novelty shops. Write us for Booklet E-3.

MANNING, BOWMAN & CO.
Meriden, Conn.

Makers of Household and Table Appointments in Nickel Plate, Copper and Aluminum

TRADE HOTAKOLD VACUUM VESSELS

Jug and carafe sets, nickel, colored enamel, hand-decorated, $9.25 to $20.25; nickel and colored enamel jugs and carafes, etc., $6.50 to $12.50; bottles, $2.25 to $7.00.



L'Ile d'Amour
(Island of Love)
FACE POWDER
$1.00 Box

Of first importance to your skin – a Perfect Powder

The Lournay experts were instructed to prepare a face powder meeting the following requirements:

1. **Every ingredient to be of the finest quality obtainable in France.**
2. **Nothing in any way harmful to the skin to be used, such as lead, starch, etc.**
3. **The fragrance to be so delicate and delightful, the shades so natural, as to appeal instantly to the woman of taste.**

When the formula had been perfected, then and then only did Lournay consider the cost. It was found that a powder fulfilling all these requirements could not be sold for less than $1 a box, the price at which Lournay now offers you this most satisfying of all powders—*L'Ile d'Amour.*

Made in true skin tints, L'Ile d'Amour has the invisibility which every woman desires in powder, but rarely obtains. So fine is it that it blends into the skin and adheres perfectly without clogging the pores.

What does a good skin mean to you? Will you be content with anything but the best in face powder?

If your dealer is unable to supply you with L'Ile d'Amour Face Powder, write LOURNAY, 3 Rue de L'Isly, Paris, France, or 366 Fifth Avenue, New York.

Preparations L'Ile d'Amour

CRÈME DE BEAUTÉ	*Vanishing Cream*		50¢
CRÈME DE TOILETTE	*Cold Cream*		50¢
POUDRE (*four tints*)	$1.	LIP STICK	50¢
TALC	50¢	EYEBROW PENCIL *brown, black*	35¢

COMPACTES

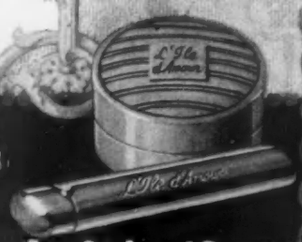
POUDRE *any tint* $1.50 ROUGE, *Day or Evening* 50¢

COMBINATION – ROUGE, POUDRE, LIP STICK AND EYEBROW PENCIL $4.

PARFUM $1.25 to $100.

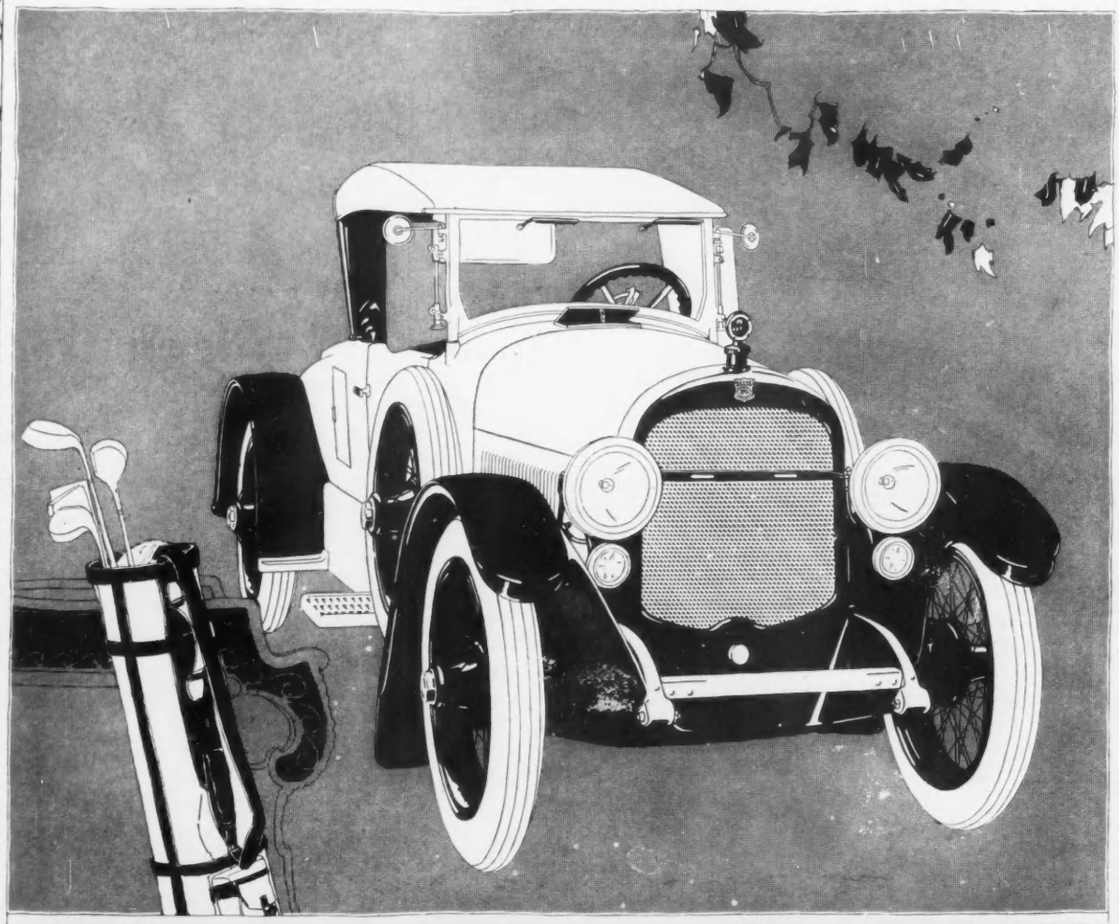
EAU DE TOILETTE $1.25 to $50.

LOURNAY
3 Rue L'Isly, Paris, France
366 Fifth Avenue, New York



Lip Stick and Rouge
Made in France

BEAUTY · STRENGTH · POWER · COMFORT



HAYNES
CHARACTER CARS

To dash to the beach or golf links in the Haynes Special Speedster; to sit behind its wheel on the road to the houseparty or country club function; to feel its exuberant power in the drive to fill a business engagement—these are experiences which create the mood for full enjoyment and confident accomplishment at the destination.

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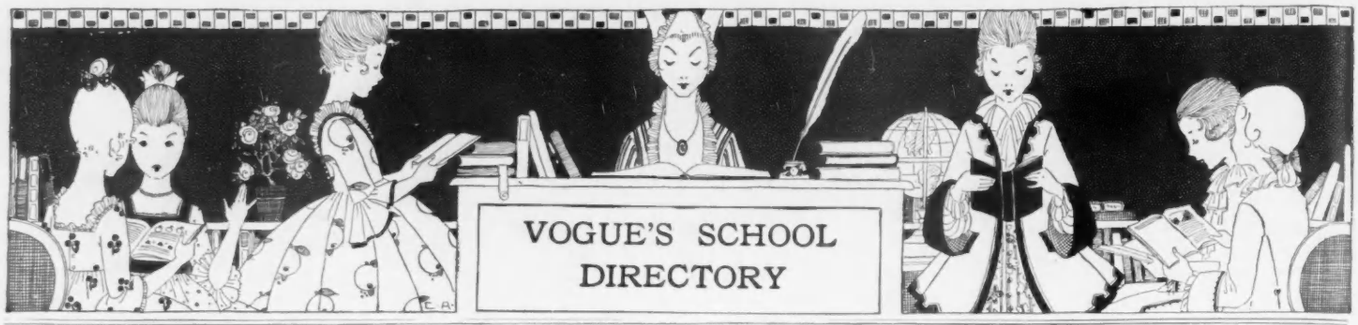

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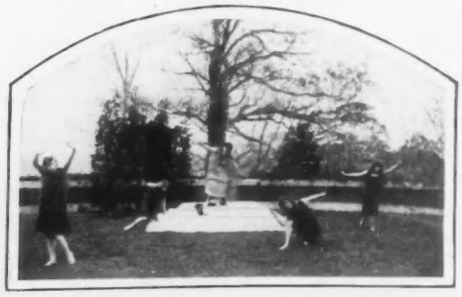

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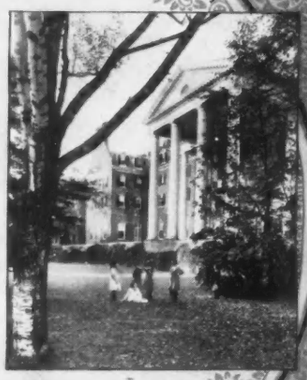

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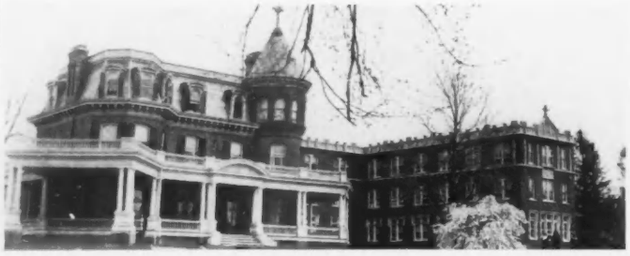

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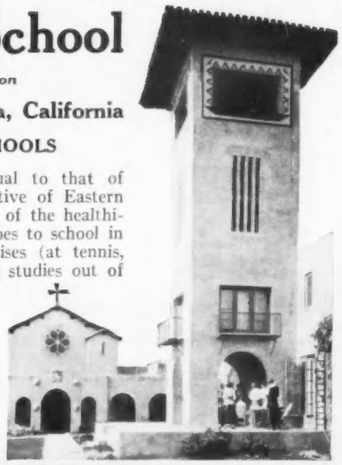

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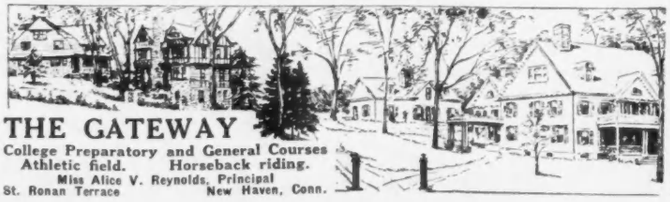

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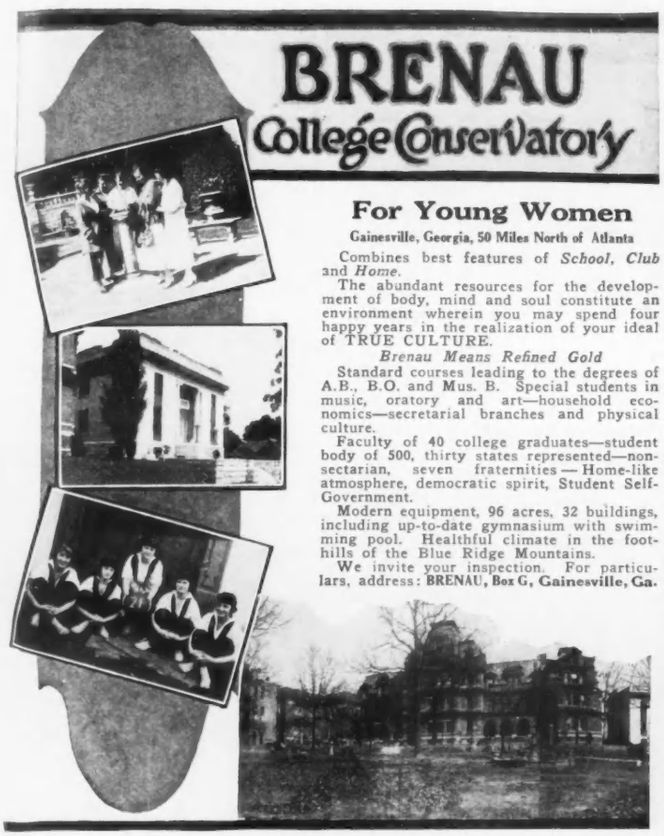

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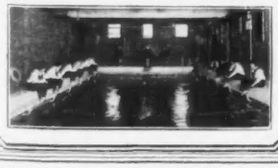

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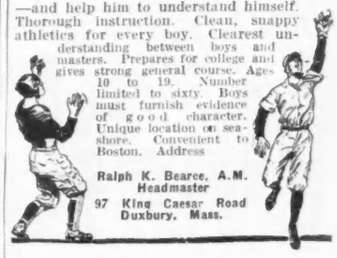

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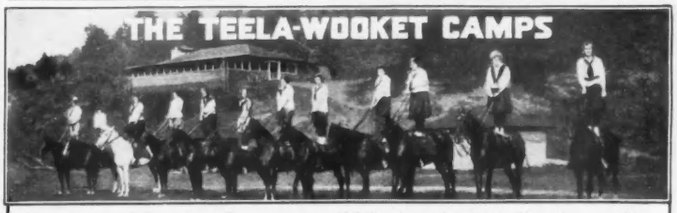

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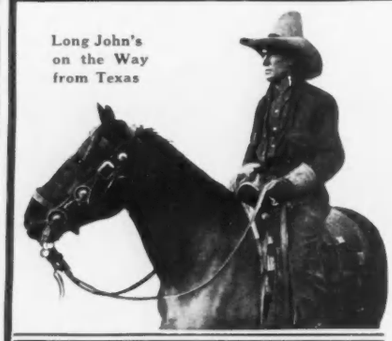

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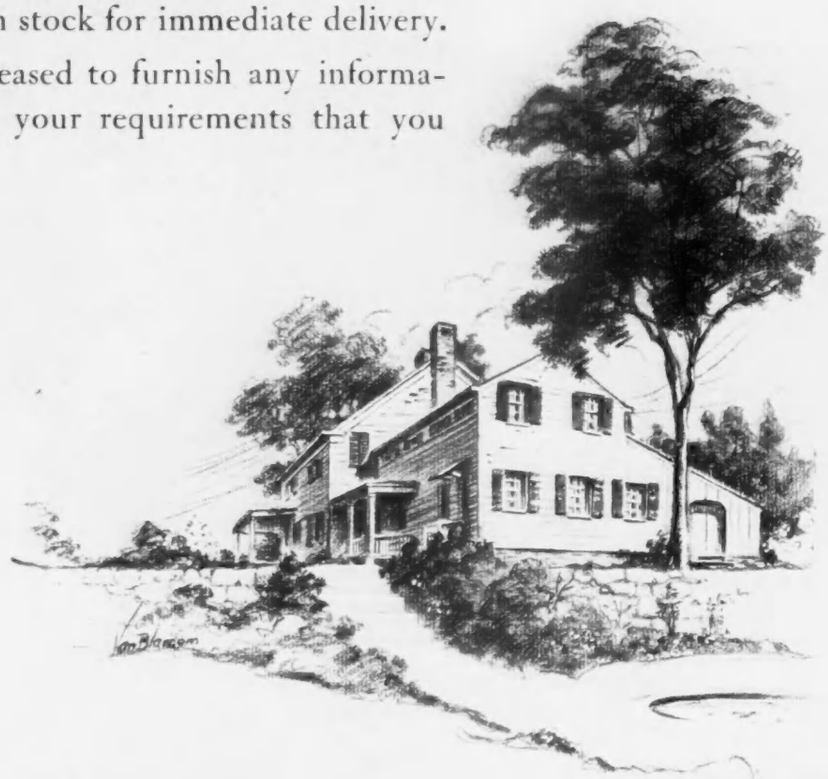

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SUMMER FASHIONS NUMBER

EVEN the gayest, swiftest running lives have their dull moments, times when routine settles over them like a pall and the mere sight of familiar objects is sufficient ground for discontent. And as reading for this hour of ennui, when one's accustomed environment hangs like a millstone about one's neck, the June 15th issue of Vogue is recommended.

For it is going to be the Travel and Resorts Number. It is going to describe places where one may put one's past out of one's life, for a time, at least—such places as the South Seas and Japan, where the customs one has grown up with may be forgotten; Limousin, a troubadour province of France that belongs to an age several centuries behind this materialistic one; Spain with its langours and smouldering fires, and other places equally fascinating.

Then different ways to travel are developed. Some persons prefer to take their scenery on foot, some by motor, some by train—oh, there are many ways,—but surely one will be convinced that one should see French châteaux by airplane after looking at the photographs Vogue has that were taken that way. And, of course, something is said about what to wear en route and en voyage, that one may be sartorially perfect whether on the way to Paris or San Francisco. Really, Vogue can't help but feel that when it comes to travel, it is about to do for its readers something neither Cook nor Baedeker has been able to accomplish.

The next issue will be the

TRAVEL AND RESORTS NUMBER

There is even going to be an article helpful to those who, this summer, are only going to travel from indoors out to the porch, for the newest in porch furniture is carefully considered; chairs that combine the lines of beauty and comfort, cushions to fill out uncomfortable corners and intrigue the roving summer eye.

And Vogue has selected, in the way of fashions, the sort of frocks that are seen to best advantage on porches—frocks that can face the sun and that do not run from water, as well as the thinnest, filmiest ones that belong exclusively to moonlight. Something no woman is going to be able to resist are the little coats which, it seems safe to prophesy, are going to be formidable rivals of the summer sweater. They are short and come in all the colours exhibited on a paint card.

In fact, Vogue thinks summer fashions were never before quite so attractive, and it is exceedingly glad. For, at first, it was a bit afraid, taking into consideration the things it was going to say about travel, that ten days after the June 15 number appeared before the public, the native haunts of every one would be deserted. But now it is sure at least a third of the women in the United States will remain where they are or, in any event, a few hours from where they are, simply because they couldn't possibly travel far with all the trunks necessary to hold the summer things they were unable to deny themselves.

Contents for June 1, 1921

VOL. NO. 57 NO. 11 *Copyright, 1921, by The Vogue Company* *Title Vogue registered in the U. S. Patent Office* WHOLE NO 1168

Cover Design by Helen Dryden

Special Features

The Parisienne Discovers Le Touquet - 42–43
The Gifts of Western Asia to the Mode - 46–47
The Taming of the Lion - - - - - 58–59
The Primrose Path to Youthful Charm 70

Costumes

Paris Lengthens Its Skirts - - - - - 35–40
The Mode at Longchamp - - - - - 41
Charming Bergdorf Goodman Models - 44–45
Helen Dryden Creates the Perfect Foulard Frock - - - - - - - - - - 48–49
Frocks in Which to Start or End the Day 50–51
Paris Builds Frocks of Enduring Charm 52
Frocks Agree That Trimming Is the Thing - - - - - - - - - - - - 53
Every Parisienne Has Two Modes - - 54–55
Paris Studies the Mode behind the Footlights - - - - - - - - - - - - 56
The Age-long Comedy of the Mode - - 71
Lucile Fashions Flower-like Frocks - - 72
Dressing on a Limited Income - - - - 74

Miscellaneous Fashions

A Garden of Summer Hats - - - - 68
Hats of a Decorative Brilliancy - - - 69
Feet in Step with Fashion - - - - - 73
What the Shops Cast on the Waters - - 75
Seen in the Shops - - - - - - - - 76
Vogue Designs for the Seamstress - - - 77–80
Small Frocks from the Shops - - - - 86
Renée Adorns the Mode - - - - - - 88

Society

Mrs. George Jay Gould - - - *Frontispiece*
The Parisienne Goes to the Races - - - 57
Miss Elsie Parsons - - - - - - - - 62
Socially Prominent Women Come into the Garden - - - - - - - - - - 64
Society - - - - - - - - - - - - - 92–94

Decoration

The Italian Sister of France - - - - 60–61
A Walled Garden of Old-World Charm - 67

The Fine Arts

Seen on the Stage - - - - - - - - - 65
Art - - - - - - - - - - - - - - - 66

Regular Departments

Editorial: Romance and Roses - - - 63
On Her Dressing-Table - - - - - - 82
What They Read - - - - - - - - - 114–116
Answers to Correspondents - - - - 120

Of Varied Interest

"Sing-Song", a Poem - - - - - - - 112
"The Blue House", a Poem - - - - 118

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MRS. GEORGE JAY GOULD

Mrs. George Jay Gould, who has given some delightful entertainments during the past winter, spent the spring months at Georgian Court, Lakewood. Mrs. Gould is planning to accompany her daughter and grandson, Lady Decies and the Honourable George Beresford, back to England after their expected visit to the United States, in the summer. Mrs. Gould's youngest daughter, Gloria, will not make her début for several years.

de Givenchy

Mlle. Limantour, an enthusiastic sportswoman, who strolls in the Bois with her dog, "Jock", is smartly attired in a correct costume of black cloth from Buszine

No flower blooms more luxuriantly in the garden of French millinery, at present, than large, waxy, magnolia flowers, and the most fertile spot is the upturned brim of a soft, oyster white, felt hat

de Givenchy

As smartly gowned as a jeune fille may be is Mlle. Solange de Longuerue when she walks with Werda, a Belgian police dog, and Lola, a wire-haired terrier

PARIS LENGTHENS ITS SKIRTS

In the City, the Frenchwoman Walks in Silken Gowns, Which Continue to Grow Longer, but at the Seashore or in the Country, She Wears Filmy Frocks of Organdie, Cotton Crêpe, or Sheer Muslin

THE majority of the delightful summer frocks on which the couturiers have been expending their invention, will be worn at the seaside or in the country, for one rarely, if ever, encounters them in Paris. Our summer weather, over here, is too uncertain to trust, and though one sees a few light frocks at some of the outdoor events of June and July, women in general prefer costumes of foulard or crêpe de Chine, which can be worn for an afternoon with never a wrinkle, and which are much more appropriate than organdie or muslin for the little dinners that often follow these afternoon gatherings. We have not as much time as our mothers had for changing our dresses. In the old days, an "élégante" spent half her days donning different gowns for almost every hour in the twenty-four. Nowadays, we fancy clothes which will serve us for several of the occasions on our crowded calendars, and, notwithstanding the fact that our motors take us much more quickly from place to place than our mothers' horses used to do, we seem to have less leisure than ever.

A SILKEN SUMMER

Judging from the present indications, this summer promises to be as silken as last year, and the fragilities of organdie, fine cotton crêpe, and linen will be reserved for out-of-town wear. There is something irresistible about them, however, especially as interpreted this season. On these pages are some of the most summery dreams of Renée, Poiret, and Worth which have come true in dainty fabrics and colours to tempt our resolution to buy no frocks but the most strictly necessary ones.

POIRET

A long, circular skirt makes a frock of cream "toile de soie", striped with blue, doubly chic

Yellow dragons on white cotton crêpe call attention to the long skirt, full at the sides

Simple lines, fine workmanship, and lovely colours distinguish the summer frocks at Renée's, many of which show her unusual trimming ideas. The frock of peach colour organdie sketched at the right on page 36 has a trimming of little petals of the same material, each one laboriously outlined with the narrowest and finest white linen rickrack braid that ever was seen. The petals are used in masses in a very effective way. The belt of this frock is worth noting, for it is of a dead-leaf brown linen, of an exotic weave which makes it look like a peasant material, and it is tied at the side in a simple bow. Renée likes odd belts, for the frock of warm yellow linen, sketched next to the left on page 36, is belted with a very novel ribbon made of a strand of brown cellophane woven in small squares with a strand of yellow thread. This frock is cut in many, very long, narrow sections, which turn up on themselves at the hem, and finish at various heights on the bodice of the gown, some just above the belt, and some nearer the shoulders. Each of these sections is double, and the top one is embroidered in yellow thread.

THE MODE AT RENÉE'S

Yellow is one of the most favoured colours for summer frocks, and Madame Renée uses it in competition with her favourite mauve. Of handkerchief linen is the mauve frock sketched next to the right on page 36; it is hemstitched in large squares, some of which are lightly embroidered in mauve thread. This

(*Continued on page 38*)

RENÉE

RENÉE

One's summery dreams are translated into terms of Renée's simple lines, fine workmanship, and lovely colours. At the extreme left is a beach frock of the finest white cotton voile which represents the epitome of warm weather chic. It is fashioned with a becoming, boyish collar, three-quarters length sleeves, and a long, semi-fitted bodice that fastens tightly around the hips. The bodice is lightly embroidered in white silk touched with navy blue

Renée combined two of her deepest attachments—the use of yellow and of odd belts—, and the result was the frock of yellow linen, shown second from the left, with a belt of brown cellophane woven in squares with yellow thread. The frock is cut with many, very long, narrow sections, which turn at the hem and finish at various heights on the bodice of the gown. Each of these sections is edged with a line of picot embroidery in yellow thread

Paris is still living on the memory of the handkerchief linen of pre-war days, but, now and then, it is possible to find a weave to compare with that filmy, unforgetable fabric, although it is scarce and proportionately valuable. So when Renée came upon mauve in just the right texture, she felt that the very nicest thing she could do for it would be to decorate it with large embroidered squares outlined in hemstitching and give it a huge taffeta sash

The filmy frocks of a French summer grow more and more flower-like. There have been petal skirts and petal bodices, and now comes the frock shown at the extreme right, which Renée has fashioned of peach colour organdie and trimmed with myriad little petals, each outlined with the narrowest white rickrack braid. Like all fragile petals, these are at their best when they bloom in the country, and it is there that the Parisienne wears this type of frock

Mme. Eugène Gimpel, one of the few horsewomen of Paris to hold to the classic lines of riding-attire, rides each morning along the bridle-paths of the Bois, in a smartly tailored black habit with a black bowler and chamois gloves

de Givenchy

WORTH

Since a summer may be so full of a number of gowns, Worth decided to employ a stroke of genius on this one of white linen and trim it with bands and circular motifs of gold embroidery. The neck and sleeves are finished with filet lace

WORTH

Three stripes of colour—a dull blue, a pale blue, and mauve—hemstitched together, provide the trimming for a summer frock from Worth which is made of a new Rodier fabric of linen and cotton threads with a border of the three stripes. Jeanne Duc contributed the flower-trimmed blue organdie hat

WORTH

Worth designed it for a very youthful person, and it is of mauve organdie with a small figure of red elaborated into a more important motif by radiating stitches of embroidery. Little ruches of mauve organdie, the colour and the material of the Jeanne Duc hat, bind every possible edge

JENNY

It is a great satisfaction to Ki-Ki's Pekingese pride to know that when he walks in the Bois with his mistress, Mlle. Godebska, all eyes turn to her smart three-piece costume from Chanel, fashioned with a long jacket which is worn over a sailor's jersey

It is the cape, this season, that registers one's individuality, and so, naturally enough, there was no mistaking this slenderly graceful creation of Jenny's, which puts everything to one side but an inordinate amount of chic. It is of black crêpe marocain lined with putty colour, and it fastens at the side with a single cut steel button

This is the way that Jenny interprets the revival of the circular idea: over a straight frock of putty colour crêpe marocain she places a circular skirt of black which is uneven in length, shorter than the underslip, and open at the side. The belt of black moire ribbon runs through a series of cut steel ornaments and ties at the side

frock has an apron front and an immense bow of black taffeta tied at one side in the back. The linen is not as fine as the French handkerchief linen of pre-war times, for the manufacture of this filmy fabric, though it is said to be making progress, has not yet been sufficiently reestablished to give us much of this material, which is still extremely scarce and proportionately valuable.

The fourth frock from Renée, sketched at the left on page 36, is of fine white cotton voile. The blouse is very characteristic of Renée, with its loose bodice and tight band about the hips, and its boyish collar, tied with a faille ribbon of navy blue with a white picot edge. The blouse is embroidered lightly in white and navy blue silk, while the skirt is of the plain voile.

Worth has used one of the substitutes for fine handkerchief linen which Rodier offers us this season. This is called "linetta" and is woven of one linen thread and one cotton one. It is a bordered material with three stripes at the edge, the first in old-blue, the second in pale blue, and the third in mauve. The stripes are separated by lines of hemstitching, and the outside edge is black. Worth has used this material for a young girl's frock with a plain skirt and a blouse with a short peplum, flat back and front and very full on the sides. An odd belt, run through slits at each side, is made of a strip of tucked white organdie edged with tiny ruches. This frock is sketched at the lower left on page 37. Another young girl's frock from this house, sketched at the lower right on the same page, is of mauve organdie with a dull red spot in it, rendered more important here and there by radiating stitches of embroidery in yellow. Heavy white linen has appeared again in the summer mode, and in the gown sketched at the top on page 37, it is used in a modified princesse shape, embroidered with two lines of gold thread running from shoulder to hem, and belted with a narrow gilt belt. The square neck is outlined with filet lace in a leafy pattern, and the wide sleeve is bordered with the same lace and embroidered with large flowers in bright gold, recalling the Balkan embroideries in metal thread which never tarnish because each

Gisselle

The French "boule" who accompanies the Countess de Montcabrier on her morning walks proudly repeats the colours favoured by his mistress, who wears a striking tailleur of black and white under one of the capes which are so chic in Paris at present

JENNY

thread is carefully lacquered, to preserve it.

Poiret also fancies fine white cotton crêpe for the frock sketched at the right at the bottom on page 35. It has his favourite long skirt with fulness concentrated on the hips, and a long-waisted bodice like a cuirass, embroidered back and front with a magnificent Chinese dragon in yellow thread. The beach would be an appropriate place in which to wear the frock of cream *toile de soie* striped with navy blue, also from Poiret and sketched at left at the bottom of page 35. It is made with a circular skirt, ankle length, and a bodice which has a curious collar, knotted in the back, the two ends tipped with long, heavy tassels of ox-blood coloured wool. This use of wool with other materials is an idea that Poiret brought back from Morocco. The wide belt of this frock is fastened with dark red wooden buttons.

Foulard promises to be much worn in the dog-days, for every house in Paris has exploited it, some with the full skirts which we are inclined to like nowadays for thin materials, and some on the long slender lines which have always appealed so strongly to American taste. A third method of employing this material is a sort of compromise between the two, in which panels, sashes, aprons, or side draperies are used on the foundation of a simple *fourreau*. Some of the most successful of the foulard dresses are found at Beer's, of which the one sketched at the bottom on page 40 is the most delightful example. This gown uses a satin-finished black and white foulard, with a plain corsage and a skirt which touches the heel of the shoe in the back, although it is ankle length in front. This skirt shows the wide side panels which are characteristic of the Maison Beer this season. There are two on each side, and they are lined with black satin which gives a certain old-world stiffness which is very attractive. These panels also have the black pattern accentuated here and there by embroidery in heavy black floss silk. The two other gowns are examples of the compromise method of using foulard, for the one at the left on page 40 has double puffs of the material at each side of a straight, narrow skirt, and the other, at the

(Left) Jenny's approval of the new mode of the cape is extended even to her gowns, for, on a striking costume of midnight blue crêpe marocain, which is embroidered in a vermicelli pattern with a single thread of metal interwoven with a strand of irridescent blue, a circular back falls from shoulder to waist-line in graceful cape-like folds

(Right) A front view of the frock of midnight blue crêpe marocain indicates Jenny's fondness for the circular cut and for sleeves of huge proportions. The straight bodice joins the circular front of the skirt at a low waist-line, and the entire front, with the exception of the neck-line, is left plain to contrast with the richly embroidered back

right, has two pleated sections, set like aprons in the front of the skirt, and hanging pleated sections at the sides. The first of these two frocks shows an example of the liking of the silk houses for amusing motifs of decoration, for a navy blue ground is patterned with red Egyptian boats, each with a vaguely suggested oarsman and passenger.

AT THE HOUSE OF JENNY

The cape and dress from Jenny, sketched on page 38, are hardly to be disassociated from each other. The cape is cut in Jenny's new shape of the season, narrow and straight and open down one side, completely hiding one arm. It is of black crêpe marocain lined with putty colour crêpe and trimmed with the narrow folded bands of the lighter crêpe set in rows about the top of the cape. Jenny invented this trimming and has used it for two seasons. The frock is of the putty colour crêpe, cut on very simple lines, and about the neck are rows of the same bands, connected by openwork. The frock is belted with a black moire ribbon, tied at the side and run through ornaments of cut steel, while one of these same ornaments appears at the fastening of the cape.

The other model from Jenny, sketched on page 39, illustrates her new embroidery. It is a gown which looks for all the world like a suit and is made of midnight blue crêpe marocain. The front is very plain, but the back has the short cape liked by Jenny, and it and the back of the skirt are entirely covered with a tracery embroidered in one line of a metal thread, iridescent blue like a crow's feathers. One narrow band of this embroidery runs around the front of the gown, like a low placed belt, and the interesting sleeves are also embroidered in the same way. This gown has a suggestion of old Florence, in spite of its modernity which makes it so attractive.

Génia Reinberg

THE FRENCH FOR SUMMER HATS

The millinery that accompanies the filmy frocks of summer are veritable gardens, for flowers grow luxuriantly above or below many of the smartest of broad brims. Four charming hats of this type from Jeanne Duc are sketched on these pages with the frocks from Poiret and Worth.

The hat worn with the Poiret frock at the left on page 35 is of cream linen and has a Japanese air, both because of its shape and because of the flat Japanese flowers which combine with black berries to trim it. Narrow cerise and gold ribbon add a gay touch. At the right in the same sketch is a hat of sheer black hair straw with shaded red and pink flowers massed under the broad brim. It is veiled with fine black Chantilly lace, and a green ribbon is tied about the crown.

M. H.

Cécile Sorel's large, black, crin hat serves as a trellis for a grape-vine which encircles its crown, turns under its brim, and then falls to her shoulder

BEER

Red Egyptian boats are sailing over a soft foulard frock, which tries, by being blue, to look as much like a sea as possible. It is edged with plain silk, red-embroidered

BEER

The smartly long skirt of "Pierrette", a black and white foulard frock for flower weather, is made of black satin-lined petals and looks like a lily turned upside down

BEER

Any one who goes anywhere these days is apt to go in foulard. This black, white-figured frock is particularly smart, with its skirt a bit full and its hem-line a bit uneven

According to custom, the new mode made its first public appearance at the opening of the races at Longchamp. Although simple black frocks and unobtrusive tailleurs seemed to predominate, many of the important new tendencies of the mode were to be observed, among them the lengthened hem-line of many of the afternoon gowns

(Left) The increasing favour which the mode of the costume of a single colour is enjoying is here demonstrated by a pleated, putty colour, crêpe de Chine frock over which was worn a robe manteau of embroidered putty colour cloth. The hat was of putty colour crêpe de Chine, and the veil and other accessories were of a matching colour

LONG SKIRTS AND CIRCULAR ONES WIN IN THE FASHION HANDICAP AT LONGCHAMP

One of the most interesting gowns noted at the Longchamp races on the opening day illustrated the lengths to which the Parisienne is willing to carry the hem-line. It was of soft, figured taffeta with a fitted bodice and a full skirt gathered in peasant fashion at a natural waistline and reaching far down to the heel of the shoe

Another costume which illustrated the vogue of the costume of matching colour began with a striking gown of marron cloth, decorated with embroidered motifs. With it was worn one of the new wraps fashioned with cape sleeves and slits cut at the sides for armholes. The hat of fine straw and the veil were of matching colour

Henri Manuel

(Right) The charm of the revived mode of the circular skirt was noted at Longchamp in the appearance of a gown of biscuit colour cloth fashioned with a circular tunic. With it was worn a brown fox fur, brown suède slippers and gloves, and a striking hat of marron straw trimmed with cock feathers

(Left) If they are straight and tight, they may be short, if they are full, they are generally long; according to Longchamp, this seems to be the rule followed in skirts. At all events (and it is especially smart on a costume of black and grey plaid) a finger-length circular cape, lined in grey, is worn

The hat with evening costume is revived at Touquet, and Mrs. Cory Wright adopts its smartest form, a high-crowned hat of geranium straw with a great matching rose at the tip of the crown in front

THE PARISIENNE DISCOVERS LE TOUQUET

Between the Pines and Sea, the Englishwoman Has Founded a Paradise of Golf and Baccarat, and Thither Comes the Parisienne, to Admire the English Complexion and Supple English Grace, and Seek Them for Her Own

Windy days at golf have a coiffure of their own, the gay silk handkerchief such as Lady Cholmondeley wears

THE pines and the sea, two long-recognized powers for creating an atmosphere of health, compose the landscape at Touquet. Wherever one goes, there is an horizon of shadowy pines or of the opalescent line of the sea and an air unbelievably bracing. The English, who have to so high a degree the feeling for delightful locations, have for some years been building there private houses and hotels and laying out tennis grounds, and for the past eight or ten years they have been going there in constantly increasing numbers. It is an English corner on the coast of France, destined to become most important and most extensive, if one may judge from the plans already laid out for it.

Perhaps the greatest charm of Touquet lies in the fact that one has there all the advantages of Biarritz and Deauville, without the crowds which besiege those famous summer places, the climbers in search of chic, the adventurers looking for adventure. From all these one is protected by the fact that Touquet has only its private "bungalows" and two or three hotels of exclusive order and forbidding price. The situation is thus one to maintain the aristocratic atmosphere of the place.

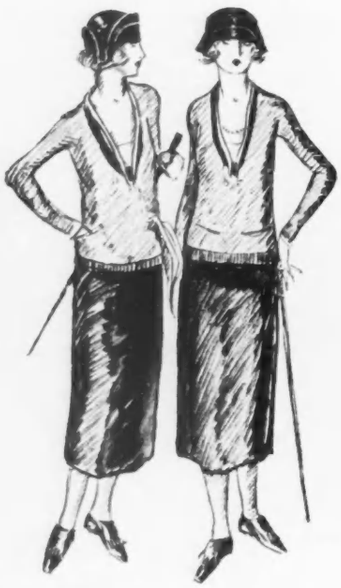
AT LE TOUQUET

The houses at Le Touquet are not of the characteristic villa type, but recall those sumptuous bungalows which one sees as one approaches the Mexican borders, on the way from New York, with their rooms usually all on one level and their windows of that American type which the French call "guillotine", supplemented by long French windows opening on gardens or terraces. Sometimes these bungalows at Touquet have a second story, but they are kept to a comparatively small scale, and every inch of space is utilized in the most ingenious fashion.

Typical of the Touquet bungalows is the bungalow of Mrs. Arthur Kemp, which was occupied during the war by the Duchess of Westminster. This is a delightful place, with its white-washed living-room, its chintz curtains, and its sleeping-rooms with handsome antique beds. The walls are hung with old engravings and portraits of the period of Van Dyck; the stairway is hung with *papier Martine*, and there are matching draperies, while everywhere are skilfully chosen flowers, such as the blue hyacinths which match the cover of the piano and the cloth on the table in the middle of the room. The glass curtains, are of white tulle and are the same at all the windows, giving from the outside an effect both distinguished and picturesque. It is a true Kate Greenaway house, a picture-book dwelling.

If all races are interesting to study from the point of view of customs, they are no less interesting in their attitude toward the toilette, jewels, and beauty itself, and the differences between the Frenchwoman and the Englishwoman are characteristic. The Englishwoman seldom has recourse to artifice to enhance her beauty. She contents herself with wearing beautiful things, with an assurance that distinction lies in the beauty of the toilette and the splendour of jewels. She understands the jewel as an ornament, but not as something worn for the pleasure of wearing a jewel one loves, even though it may be scarcely seen. The Englishwoman wears certain jewels with certain frocks, as she might put certain decorations on the table on one day and not on another. She makes no use of make-up and but little of powder, and her nails are beautifully kept, but are never reddened, as too many women in France are inclined to have them. This refers, of course, to the young and fashionable Englishwoman and not to certain types such as may be seen on the Côte d'Azur and are sometimes re-

Lady Pearson wears a silver-girdled Vionnet frock of black crêpe and a hat of pink straw



The golf costumes of Mlles. Lupé and Lola de Limantour consist of dark grey skirts, sweaters—one lighter grey, one mauve—, and Reboux toques of black felt

At baccarat, Mme. Massart accented her blond grace with lace, brilliants, and black satin

garded by the unthinking as typical Englishwomen, to the intense annoyance of the Englishwoman of true distinction.

At Le Touquet, where they spend the day at sports and the evening at baccarat, it is pleasant to watch them in the logical simplicity of their sports costumes and the splendour of their evening apparel. It is but fair to add that the Frenchwomen who come to Touquet rival them in both particulars. Early in the morning, every one is off for the links, where they play until about one o'clock, to begin again about three, after luncheon at the Hotel du Golf. Luncheon is a delightfully informal affair, for every one knows every one else and gay conversation goes on between the various tables of the sunny dining-room, which looks out on the wide sweep of the links.

THE NATURAL LIFE OF TOUQUET

This gathering of young and charming women, tanned, clad in unconfining costumes of brilliant colour, is a thing strikingly modern and inspiriting to see. Nature and the youthful, natural woman, freed from the trammels of the artificial life of the city, form an irresistible combination. Were this the only impression gained from Touquet, it would be well worth while, for it makes clear how much charm women miss by confining themselves entirely to an artificial life. It is clear that all those who come to Touquet make a cult of the perfection of the figure, and their attention to every detail of the toilette is a delightful proof of it.

Impossible shoes and absurd coquetries in costume have no place here. There are sports shoes with flat heels and stockings of light coloured wools, and the figure is unconfined under blouses of wool jersey, while an elastic corset lends slight support at the waist. The skirt is short and substantial, practical for days of wind, and the hands are thrust into loose gloves of wash leather. On the head is a soft felt hat similar to that worn by men, with a brim which can be raised or lowered, or a close felt toque without trimming and worn low over the eyes, or a hat of tricot. Special enthusiasts for golf, such as Lady George Cholmondeley, have originated the idea of taking the hat off entirely at the beginning of the game and replacing it with a silk handkerchief knotted as appears in the sketch at the left on page 42. No wind carries away this coiffure, and the complexion gains from sun and air that colour and brilliance which one admires in so many English women and in all healthy young children.

GOLF COSTUMES

Changes in the golf costume are few, but little details lend something of an added personality. Among these is a blouse of pleated linen, made like a man's daytime shirt, which is worn a little open at the neck and has the monogram embroidered on the left front. With this may be worn a skirt of heavy bure broadly striped in black and white. Tricot in different stitches, large and small, outlining stripes or imitating pleats, is the fabric of many sports skirts. Many women, however, choose costumes of heavier stuff, heavy khaki linen or English serge, matching or contrasting with the wool sweater.

The Honourable Mrs. Chaplin dines at the Hotel de l'Ermitage in silver lace and black satin and a drooping plume. Mlle. Lola de Limantour wears pleated black tulle strewn with black satin roses

Mesdemoiselles de Limantour wear skirts of grey wool, blouses of "bise" silk, and sweaters of mauve wool; the stockings are also mauve, and from the pocket peeps a large handkerchief of violet silk. In the early morning, a long scarf of wool, striped or plain and with a border in brilliant colours is often worn. Even with these simple costumes of morning, pearls are worn, half hidden, however, beneath the blouse.

Great is the transformation in the evening, when these same women appear at dinner at the Hotel de l'Ermitage, slim and supple in their dinner gowns, for in the evening elegance is *de rigueur* at Touquet, whether one dines with intimate groups or goes on to dance or baccarat. Some women are pleased to revive the mode of the hat with a formal, décolleté frock; others prefer the diadem of flowers or the silk turban. About the gaming tables, one may see charming women, sometimes without hats, sometimes wearing the new, very high hats of straw, trimmed in front only with a great bouquet of roses or dahlias. A very lovely Englishwoman wore the Vionnet frock at the left at the bottom of page 42, so cleverly girdled on one side only with a silver ribbon puffing into a full cockade. Her hat was a capeline of red straw with a high crown and a bunch of poppies in the front. Many hats in light colours are worn and many black frocks of Georgette crêpe. For more formal evening wear are green gowns, gowns of fine lace, of silver embroidery, or of gay taffeta.

THE YOUNGER SET AT TOUQUET

Charming costumes were worn on a recent evening by Mesdemoiselles de Limantour, who created no little sensation as they entered, both so young and lovely and both in dull black, cut very low, and with beautiful pearls twined about the arm. The younger wore a gown of pleated tulle, strewn with satin roses with satin foliage. Their beautiful fair hair was dressed simply and without ornament. Mesdemoiselles de Bayser were dressed in pale blue with scarfs of grey tulle, and Miss Robinson's gown of black velvet had an amusing red pleated skirt, while a great pink in her hair added to the Andalusian air of the costume. Mademoiselle Ysabel Kemp wore a gown of brown taffeta with fine embroidery in gold. All these members of the younger set, who are not admitted to the baccarat rooms, were in the large salons. There one may dance at pleasure, and when the temperature permits, there are walks in the blossoming gardens brilliant from the lights along the front of the Casino.

"What an idiotic game", said my neighbour, as I sat watching the morning golf. Greatly do we need them, these so-called idiotic games, to bring us back to normal beings, clear-headed, reasonable, nearer to nature.

J. R. F.

In cold or storm, Mrs. Davy Burnaby plays the game in coat and cap of elephant grey leather. Miss Robinson's wool sweater matches her skirt of navy blue and yellow striped poplista. Her hat resembles a man's soft felt

The smartest shoulders are now being completely covered by Spanish shawls, which speak a languorous language all their own. For summer nights, is this green crêpe one, which Miss Marlowe so charmingly displays, and that it might fall caressingly over a soft frock, it is weighted with huge shaded pink and red embroidered roses and deep, knotted, heavy silk fringe

MODELS IMPORTED BY BERGDORF GOODMAN

IN THE FASHION LEAGUE OF NATIONS, SPONSORED IN PARIS, SPAIN TAKES THE LEAD, CLOSELY FOLLOWED BY THE ORIENT

If a frock is very French, it is almost certain to be a little Spanish this season. This one of white crêpe romain from Vionnet, has for its sole ornamentation Spanish fringe embroidered in stripes down its length. A pile of lacquered leaves and a white velvet halo are all one can see of the hat worn with it, but thin air and invisible wire are also a part of its foundation plan; hat from Mary's

POSED BY ALBERTINE MARLOWE

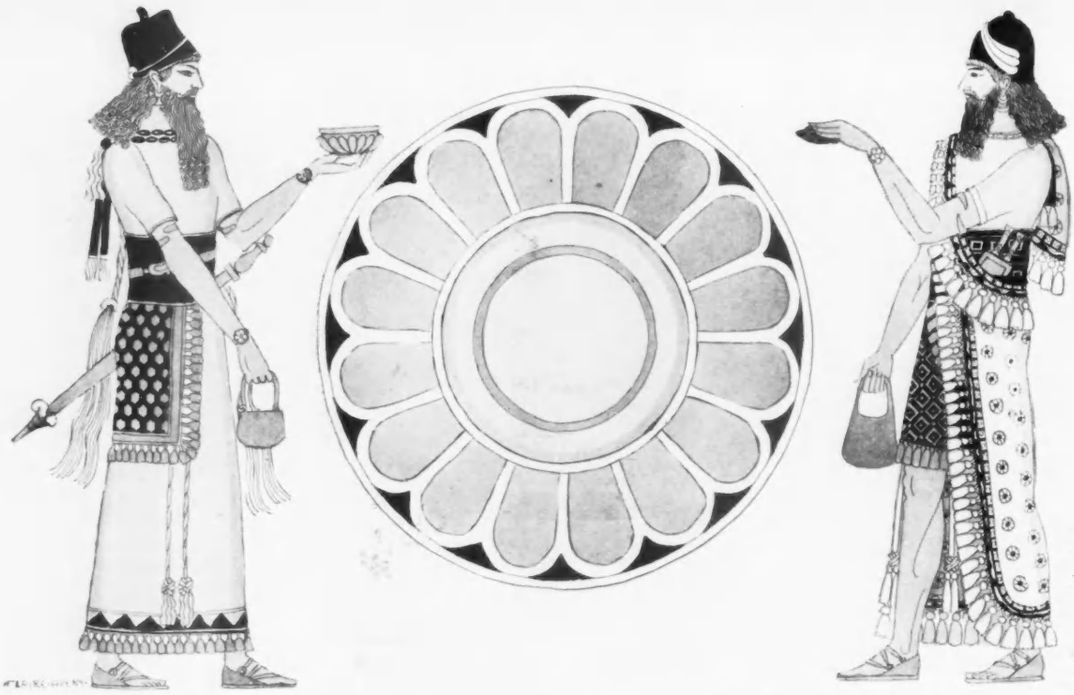
(Below) One of those triumphs that are only achieved by daring greatly is this Callot frock that combines jade green broché and emerald green ribbon, drawing the emerald ribbon across the front of the jade broché skirt and allowing it to disappear within the drapery in the back and to reappear as the shorter of two trains. A paradise fan and a jet headdress are details that will be exceedingly prominent at many smart affairs, this season

MODELS IMPORTED BY BERGDORF GOODMAN

(Below) One crusade after another constitutes life these days. Perhaps that is what inspired Germaine to use all the smart points about an ancient crusader's coat of mail on a simple afternoon frock of soft grey Georgette crêpe, by trimming the skirt and the broad neck-line with moyen-âge square steel sequins. Floating panels at the sides make the uneven hem-line, and a hat of grey organdie and dull steel beads is added; hat from Mary's

DE MEYER

That love of colour and magnificence for which Worth is famous breaks out between the demure black satin collar of this luxurious coat, and the lower half, which is of lustrous black charmeuse. The part between is a shimmering strip of gold cloth embroidered in a chain-stitch of yellow, blue, and green flowers. The turban, from Gidding, is but a swirl of black paradise feathers



The rosette, the fringe, the shawl, and the tassel were features of the mode which lent brilliance to the spacious palaces of Nineveh and Babylon, as they do to the mode of to-day

THE GIFTS OF WESTERN ASIA TO THE MODE

Note—This is the fifth article in a series on the history of costume design which, when complete, will be published in book form. In this series, Vogue will trace the development of the mode and discuss the salient characteristics of the fashions of each period and their relations to the mode of to-day

From their neighbours, the Medes, the old Kings of Persia adopted a garment of rare grace, the candys, of purple silk and gold embroidery

Exalted rank in ancient Assyria and Babylonia was denoted by the tall head-dress upon flowing curls

WITH the passing of the classical civilizations of Greece and Rome and the rise of the barbarian nations, the mode becomes definitely European. The tendency is more and more to develop a universal mode for the Occidental world, sharply differentiated from the modes of the Oriental nations, until the present time, when Paris has become the arbiter of fashion for the entire Western world and speaks with a voice of authority which is not unheeded even in the Orient

Before proceeding to consider the development of this European mode, however, it is worth while to note the costumes of certain ancient nations of the Near East, which, both through peaceful trade and through the contact brought about by the Crusades and the Saracenic wars, influenced the

The modern mode, with its penchant for unusual sleeves, might well consider the rippling sleeve of the candys of Persian kings and nobles

Rich and many were the jewels with which the Assyrian beauty added to the barbaric splendour of her brilliant, fringed, and tasseled costume

Fine embroidery in characteristic designs adorned the lappet on the tiara of Persian monarchs

The fringed, embroidered shawl over a long, straight, fringed tunic is the basis of the old Assyrian mode. Sandals and the tiara accompany it

modes of mediæval Europe, and which have from time to time been reflected in later modes. These may be grouped for convenience as the modes of Babylonia, Assyria, Ancient Persia, and the minor countries of Asia Minor, which will be the subject of this article, and those of Arabia and its conquered countries, the Saracenic Empire of the Middle Ages, including Persia after the Mohammedan conquest in the seventh century A. D., the gorgeous period reflected in the "Arabian Nights", which will be the subject of the next article.

The earliest of these ancient civilizations, the Babylonian (which includes the Chaldean) and the Assyrian, centered in the Mesopotamian valley, and the Babylonian, with ancient Babylon as its capital, was nearly as old as Egypt itself, though it never reached so high a development. The Assyrian civilization, with its capital at Nineveh, began its rise about 1500 B. C., and conquered Babylonia some two centuries and a half later, holding it in subjection for over six centuries and mingling Babylonian culture indistinguishably with its own. Both nations were in constant intercourse with their great neighbour, Egypt, holding for the most part the position of tributary states of the great nation, but rising, at least during the period of the Egyptian Empire, to so high a rank that royal intermarriages between the Asiatic nations and Egypt were usual events. For a brief eight years, from 670 to 662 B. C., Assyria indeed ruled declining Egypt, until she herself was forced to turn to fight her own conquerors, the Medes, who with the Persians constitute the second Near Eastern influence of this early period on the mode.

From the point of view of the mode, the Chaldeans, Babylonians, and Assyrians may well be considered as one, for the distinctive characteristics of their costumes were common to them all and, but for the ponderousness of the terms, might be classed as Euphratean or Mesopotamian. The fashion books from which the costume of these people may be learned are the same which portrayed so clearly the costumes of ancient Egypt, the sculptured reliefs and painted decora-

(*Continued on page 106*)

To ancient Persia, the mode owes its first "tailored" garments, cut and sewn tunic and trousers, often accompanied by a long, sleeved coat

HELEN DRYDEN CREATES NOT ONLY THE PERFECT FOULARD FROCK, BUT ALSO THE PERFECT MANNEQUIN, SEALIA, WHO PLAINLY FEELS THAT OF HERSELF SHE IS NOTHING

SILKS FROM CHENEY BROTHERS

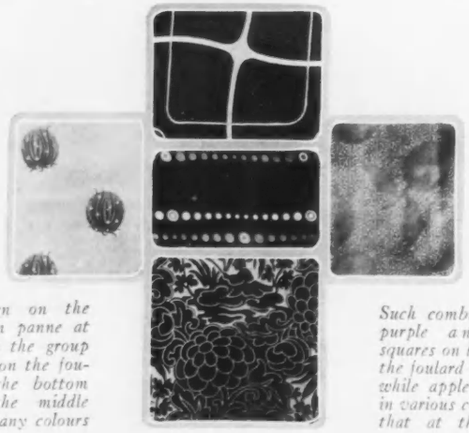
One suspects that Sealia was brought up close to the aquarium, for even in this rosetted, beribboned, pale blue foulard frock, dotted in blue and white, she does suggest the aquatic phocoid by her seal-like posture

A prominence evidently unsought has here been thrust upon Sealia by means of a black foulard frock squared and intersquared with yellow and purple, a new silk umbrella, and a rose-crowned, lace-edged hat

Sealia's humility is only equalled by her capabilities. Were ever beige chiffon sleeves better exhibited? The panel which takes its rise at her neck-line is of foulard with blue flowers against a green design

(Below) Giotto would have liked Sealia in this hat, frock, and frock-cape. Nearly everything about them tries to be a perfect circle—the hat balls, the grey disks on the white satin panne, the ribbon rosette, the cape's armholes—and then there is Sealia's mouth

(Below) With la main droite Sealia reiterates, "I am nothing". With la main gauche she says, "The crêpe de Chine sash is everything". Brown Indians in canoes and tropical fruits on a white background do almost approximate one's ideal of what a sash should be



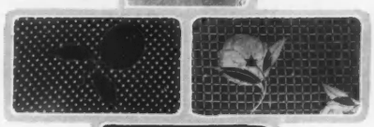
The design on the white satin panne at the left in the group and those on the foulards at the bottom and in the middle come in many colours

Such combinations as purple and yellow squares on black make the foulard at the top, while apples and dots in various colours trim that at the right

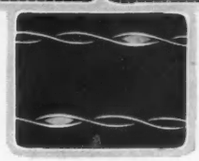
These ladies are not of the same ilk as Sealia; haughtiness is the chief attribute of each, and each is somewhat disconcerted by the fact that the other is wearing a foulard frock with a design of roses. But, after all, a Florentine neck-line is about the only other thing they have in common. The two underskirts of the frock at the right are of different shades of blue Georgette crêpe; and the satin sash and fold of that at the left are green to match the rose leaves

SILKS FROM CHENEY BROTHERS

(Left) Sealia's apologetic manner is due to her realization that she can never do justice to the chic of a wrapped frock of foulard patterned with white dots and tempting blue apples



The rose-trimmed foulard at the top, and the apple-trimmed one at the middle left, may be had in various attractive colours



A rose appears from a new angle on the cross-barred foulard above, and geography mountains decoratively trim that at the left

(Right) To the end, though her silhouette in a black foulard frock with a red-dotted design is the envy of all, Sealia remains an unassuming amphibian, in the matter of posture

A mode particularly suited to those delightful moments when Ina Claire (who is about to enter upon her third year as Jerry Lamar in "The Gold Diggers") elects to be quaintly smart is this charming gown translated from the original Slovenian in terms of white Toile Copt, a hand-woven silken fabric, fashioned over a black satin slip and trimmed with bands of black and white wool peasant embroidery

A distinctive frock of crêpe romain was divided against itself on the matter of colour, so it compromised on a sleeveless bodice of peach colour and a tunic skirt of black bordered with crystal and rhinestones, thereby becoming one of those informal affairs that add so much to the charm of the dinner hour. The black Chantilly lace fan, from Bonwit Teller, is of the large proportions of the present mode

All the "bête noires" of summer travelling—dust, heat, and garments that crease — disappear before a smartly becoming travelling costume of dull grey wool jersey trimmed with bands of chain-stitched embroidery in beige, red, and purple. The yoke of the simple chemise frock and the deep, rolling collar of the cape that accompanies it are of purple jersey. The hat from Mercedes is of old-blue felt trimmed with a long cluster of Parma violets

DE MEYER TRIMS FROCKS TO START THE DAY IN WITH WOOL EMBROIDERY, AND USES JEWELS ON THOSE IN WHICH TO END IT

DEMEYER

INA CLAIRE and THE NEW MODE

GOWN FROM BARON DE MEYER

Slim lengths of gold and silver brocade fall from the shoulder to the hem which is weighted with silver bugles. A single white camellia with black leaves is posed upon one shoulder, and gleaming rhinestones outline the neck and armholes. Miss Claire's bobbed transformation is from John

ON THE FIRM FOUNDATION OF BLACK CRÊPE, PARIS BUILDS FROCKS OF ENDURING SMARTNESS AND CHARM

MODELS IMPORTED BY GIDDING

Right or wrong, Callot was able to see both sides of a length of black crêpe satin. She folded it through the centre and draped it around the figure, allowing the satin and the crêpe sides to alternate. The smart touch of lingerie is of white organdie edged with silk thread lace

This charming daytime frock of printed crêpe de Chine is allowed to speak for itself, so it sets down in black and white all the terms for smartness in the language of the flowers, and Lanvin adds a full, gathered apron of black crêpe de Chine which fastens at the back with long slender straps

Ostrich-like, a great curled plume of henna colour seeks to hide itself under the sweeping brim of a lovely afternoon hat of henna colour Neapolitan straw from Maria Guy

(Left) A single red strand of ribbon ties at one wrist and punctuates the picturesque black and whiteness of a charming peasant gown from Lanvin. White beads and black soutache braid outline the black crêpe de Chine appliqué on the white slip in a manner primitive enough to suggest to the sleeves the thoroughly informal idea of a long slash from shoulder to wrist

(Right) Paris asks little else of the mode this season than that as many gowns as possible be of crêpe de Chine, so Chéruit, with the nonchalance becoming to a master mind, allows a daytime frock of black crêpe de Chine to carry nothing more in the way of trimming than a belt and a side strip of black moire ribbon studded with a design of steel nail-heads

Certainly there is nothing between the two frocks above but the moment. The one on the right, aware of the irregular behaviour of hem-lines in general, makes its silver cloth underskirt short, and its powder blue chiffon overskirt very long. Grey and sapphire beads shimmer all over the train, and a cherry leaf vine trails down one of them. The peach coloured taffeta frock beside it is short to start with and gets a bit shorter on each side of its rose-weighted hem-line. Coral and pearl beads trim its neck

MODELS FROM FARQUHARSON AND WHEELOCK

FOUR THIN SUMMER FROCKS ARE AGREED THAT TRIMMING IS THE THING; BUT THEY LIVE UP TO THEIR AGREEMENT IN VERY DIFFERENT WAYS

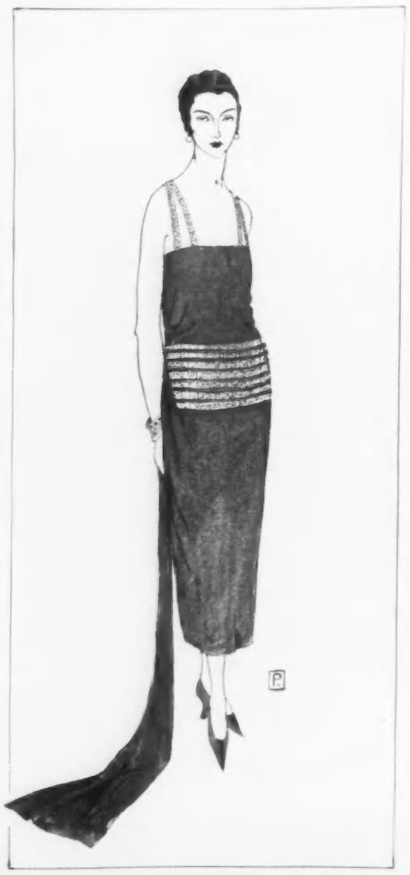
(Left) This is a very accommodating frock, for if one is short, the long pleated panels of blue chiffon will give one height, and if one is tall, one's length may be divided into bits by the stripe-like patches of white chiffon

(Right) Just now, next to black, the smartest colour is écru so a chiffon frock of the former wears a full length, embroidered net and lace panel of the latter. And this takes place beneath a red, cherry-trimmed hat with a black ribbon

EVERY PARISIENNE HAS TWO MODES

(Right) By day the Parisienne is as demure as any Quakeress and much smarter, but by night she walks in such glory as this Molyneux costume of the Marquise Salvago Reggi, in crêpe satin, crêpe side out, with girdle and baldric of pearls and diamonds and jewelled diadem

(Left) Callot takes the classic draperies for which the mode has so decided a penchant, as the theme of a formal evening gown for the Countess W. Rehbinder, and interprets it in terms of rose, mauve, and gold brocade, with a note of black satin and mauve tinted pearls



THEY offer us, they thrust upon us, one might say, longer frocks, and never have we seen in the streets more short frocks, more skirts almost to the knee, and that with an air of determination. It is true that it is only in the streets that one can make this amusing observation. In the salons, the difference is already notable, and long, supple gowns are the rule. A changeable being is woman, beyond doubt, and it is easy to see how the woman from the country, when she returns to her little sleepy village, can find only one thing to say, that the Parisienne no longer dresses. From what may be seen of her on the street this might seem true, but to judge fairly one must see her also indoors. The women of the Faubourg, for example, go out dressed with a simplicity which may fairly be called excessive and which, were it not for the manner in which it is worn, would give no clue to the rank of the wearer. Doubtless, it was not they who invented the tailleur, but it is they who make a point of wearing it.

THE MODE THAT COMES WITH EVENING

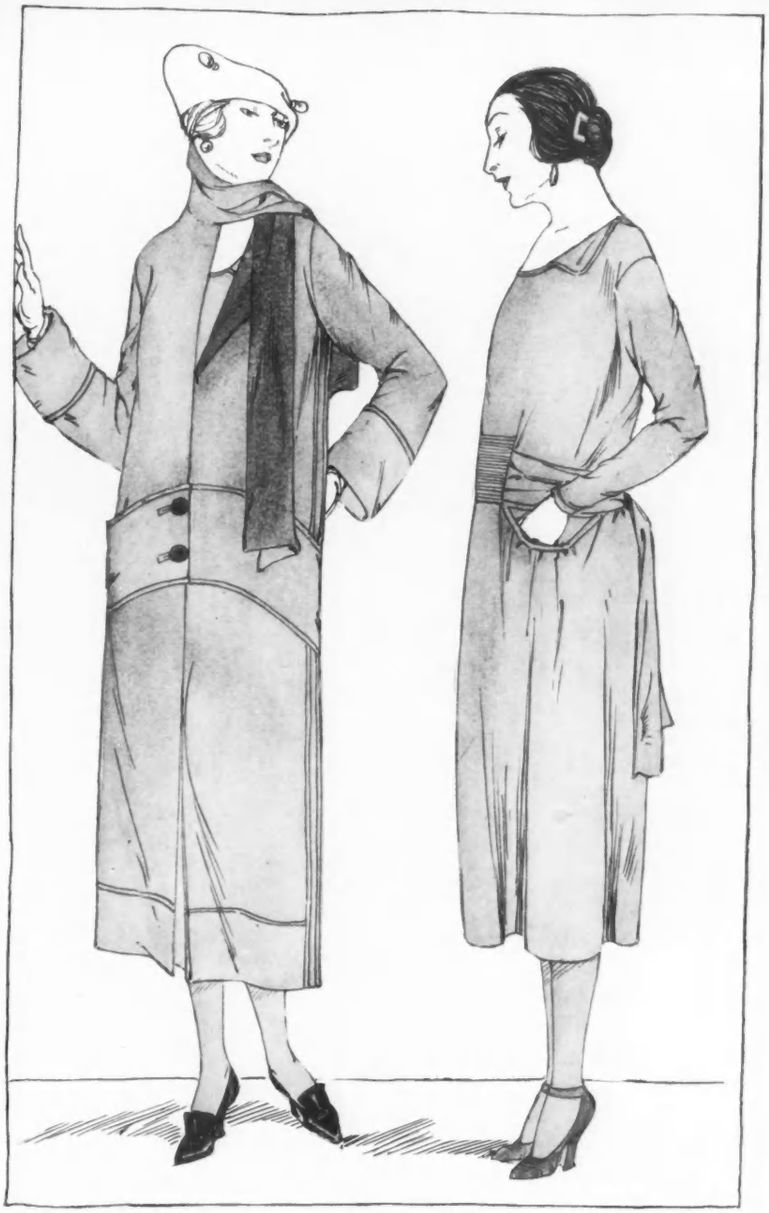
When evening comes, however, and the same woman who dressed with such simplicity for the street goes down to dinner in her own home, perhaps with a guest or two, perhaps alone with her husband for a dinner before the theatre, then it is clear that the Parisienne has lost none of her old charm and distinction. In evening costume, with a charming coiffure and the daintiest of slippers, she makes amends for the sacrifice of her elegance in the daytime to that old tradition—a little faded now, after the manner of old traditions—that a well-bred woman should never attract the slightest attention on the street. In the same way, one might suppose that the Parisienne no longer has any jewels, were one to judge only from her appearance on the street, not meeting her on those occasions when she wears priceless gems with such admirable effect, even with simple costumes. One meets the Countess de Subervielle looking the perfection of sober distinction in a costume from Creed, of dark grey wool with a blouse of bise silk, and wearing the simplest of Reboux hats of black and white satin ribbon and grey buckskin gloves. At tea she draws off the gloves, revealing priceless great black pearls, which match the pearl collar which, as the coat is unfastened, may be seen at the open neck of her blouse. No hint of these rare jewels is to be seen as the Countess de Subervielle walks quietly along the street.

COSTUMES OF DISTINCTION

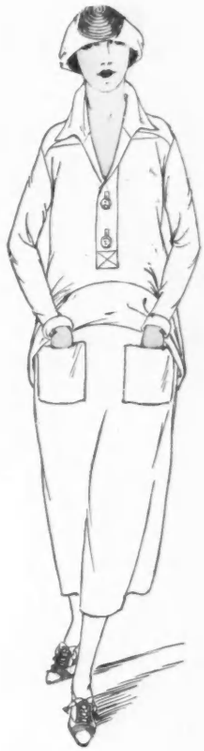
Very smart and very simple was the gown worn by the Princess Lucien Murat at the tea given for the young friends of her son, Prince Achille. Madame Simone, who has just returned with much magnificence to the Comédie Française, wore a clever frock, simple in effect, of black serge, with the top of the skirt embroidered in ciré ribbon, green, rose, blue, and yellow, in a Cubist design. Madame Simone Casimir-Perier also possesses wonderful pearls, and it is interesting to note the fashion in which she distributes them on her costume, two or three on her toque, several very large ones on one finger, one great

The beautiful Madame Alcorta attains the perfection of simplicity in a Madeleine et Madeleine gown of black crêpe marocain and strass

An ideal travelling frock is the Countess Rehbinder's Chanel costume of black wool éponge, wide on the hip and with buttons of corozo



Pleats and bands accent the lines of the Chanel coat of black wool éponge which the Countess François de Castries wears over the gown beside it. The collar ends in scarfs



Of green and beige tissu chiné, Chanel makes for the Countess Rehbinder a sports costume with a blouse finished like a man's shirt

Chanel, who sponsors the wide waist, provides this silk elastic corset to create it. The heavy tulle brassière buttons to the corset

A novel girdle with a pleated front section is the feature of the Chanel frock of black crêpe de Chine, which goes between the Countess François de Castries and the coat beside it

single pearl in a pin in the middle of the corsage, and all most effectively placed.

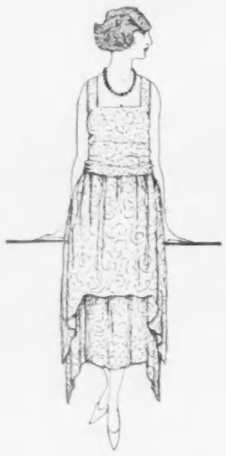
The Countess François de Castries, who has beautiful jewels, never wears more than two or three on the street. At the reception recently given by the Princess Lucien Murat, the Countess François de Castries wore the charming frock of crêpe de Chine sketched at the right in middle of this page, the feature of which was the girdle cleverly pleated across the front. The neck-line of this frock is that generally accepted this season, for the high collar has yet to prove its return.

At the same function, Madame de Yturbe was all in grey, wearing the hat so much in favour this season, a Niniche shape with a puff of plumes falling down the right side. Madame de Yturbe also has beautiful pearls, but rarely wears more than a collar. A charming Englishwoman wore a new Vionnet gown of lustreless rust crêpe, simple, but decidedly original with two wings of the same material starting from the shoulders and falling all the way to the floor. With her fair hair and skin, this rust colour frock and the plumed toque, which exactly matched it, made one of the loveliest costumes seen this season.

At the right and left on this page is sketched the Countess Wladimir Rehbinder, formerly the Countess Jacques de Pourtalès, wearing Chanel frocks, immensely practical and on the lines highly approved by the mode. Most effective is the trotteur at the right, of green and beige tissu chiné, with a sailor blouse, which may be turned up at will to permit slipping the hands into the pockets of the skirt.

Again it may be noted that the long sleeve is the one most worn by smart women, doubtless for the excellent reason that it is they who have been wearing it for two years. On the whole, the afternoon costume for formal wear remains much the same, and so does the morning costume. The tailored coat is rather wide in the skirts and a little curved in in the back. There is usually no pocket, unless it is a breast pocket for the handkerchief. The closing is by two ornamental double buttons of onyx, jet, real pearls, or some similar material, set at the waist-line, as on a man's smoking-jacket.

(*Continued on page 118*)



For Mme. Vera Sergine in Bataille's "Le Scandale", Alice Bernard makes a gown of mauve crêpe with flat, pointed flounces. Mlle. Regnier wears the Madeleine et Madeleine frock of cream lace, and Mme. Henriette Roggers, in "La Bataille", sponsors a chic black taffeta and black filet lace wrap from Géo

Scarlet taffeta and lace compose Mme. Marquet's Worth gown, with which she wears a Lewis hat. A Martial et Armand frock of coffee colour lace and a ribbon-trimmed Lewis hat prepare Mlle. Maréchal for "La Bataille". Blue serge bound with brilliant yellow makes Mme. Sergine's frock from Bernard

This Doucet gown of periwinkle taffeta appears with Mme. Huguette Duflos in "L'Abbé Constantin"

Two views show the clever brocaded bodice of the green taffeta Doucet gown worn by Mme. Jane Faber in "Les Marionettes"

(Below) A cape of silver tissue and velvet and a gown of tulle and beads appear with Mlle. Marquet in "La Bataille"

Silver and crystal beads fringe Mlle. Maréchal's draped silver tissue gown from Martial et Armand

Lanvin dresses Mlle. Printemps in black satin with sky blue, over white satin

Mlle. Regnier in "Le Retour" dares cirè lace on serge from Madeleine et Madeleine

PARIS STUDIES THE MODE

BEHIND THE FOOTLIGHTS

THESE NEW FROCKS COSTUME NEW FRENCH PLAYS

The Countess d'Audiffret-Pasquier and Lord Derby, English Ambassador, were photographed just as they were leaving the grandstand. The Countess wears a sand colour Georgette crêpe frock with a smart uneven hem-line, and carries sables

At the races, Mrs. Fellows was seen talking to Lord Montagu. She wears a dull black Georgette crêpe frock with a skirt which had inserts of bias quilting on the sides. The "blonde" horsehair hat is trimmed with ribbon in the same shade

THE PARISIENNE GOES TO THE RACES IN EITHER BLACK OR TAN

ONE'S FROCK MUST BE SIMPLE IF ONE WOULD BE SMART

Photographs from de Givenchy

Mme. Clarens Jones, at the left, in a serge tailleur piped in white, is shown with Mme. Gérard Fabvier and a friend. Madame Fabvier wears a black crêpe frock with a tan crêpe yoke, and a large cape of brown silk

In the photograph at the top of the page, the black and graceful silhouette of Lady Curzon is a matter of a long full cape with a standing velvet collar, and a waving plume, a third as long, on a horsehair turban

(Middle, above) The Princess de Faucigny-Lucinge, en voiture with a coachman at her left, wears a beige broadcloth tailleur with a muslin vest to match. Her hat is of a shape which is exceedingly popular in Paris at present

Miss Beecher, niece of the United States Ambassador, wears a tan tailleur, the Marquise de Polignac a black satin cape, and the Marquise de Saint Sauveur, a black and blue striped wool gown threaded with tan

To achieve that most utterly satisfying of all earthly triumphs—making one's friends green with envy—one need only become the magnet that draws society to one's own salon

Sketches by Fish

THE TAMING OF THE LION

The Ultimate End of the Socially Ambitious Woman Is a Successful Salon of Her Own

By FRANCIS DE MIOMANDRE

The first ingredient for most successful salons is a celebrity, chosen from the pages of "Who's Who" and mixed with other less important personages with care

IN the life of every woman of fashion, there comes a time when she is no longer satisfied with the successes which her beauty brings her, however flattering they may be, and when her dreams turn toward a salon of her own. It is a very serious moment, a sort of moral crisis. The woman in question understands clearly that she is making a momentous decision and that it is no matter for jest. A salon! Consider it but for a moment. If the simple matter of running a house requires constant tact and authority, unflagging attention, an unfailing presence of mind, what sort of task can it be to hold the sceptre over that people, capricious, undependable, anarchistic, known as the habitués? And, before one can hold it, one must, of course, consider gathering together the group to hold it over. Ah, that one might hope that these lines should prove useful to such fair beginners, that they might, as they face so many bewildering obstacles, find here a bit of counsel, a few of the most elementary directions. The rest is a matter of personal genius.

First of all, Madame, you must realize that in taking this course, you are entering upon a career, of a sort, a career which will absorb all your faculties, claim all your minutes. Unless you feel in it the call of the true vocation, it is useless to go farther. Give it up at once. A woman who sets her heart on a salon is no longer her own mistress. She must consider as a closed era the day of leisurely walks, of gay little flirtations, of idling about, the divine day of personal liberty. All her acts, all her plans will hereafter have but one aim. True, it will be more than ever important to be distinguished and beautiful, but the object of this will no longer be the selfish pleasure of enjoying that atmosphere of exquisite homage which delights the heart of woman. She must become merely the priestess of an altar, the

Casting one's pearls before the cook is not so profligate as it seems, if one has a literary salon, for literary lions are as hungry for filet mignon as for knowledge, and a cook is to be prized above rubies

altar which she has built with her own hands. Thus when they enter the holy orders, great orators use their eloquence, their personal prestige only to win souls. Every great ambition demands asceticism. But the woman who is prepared for any sacrifice should recognize this as the sign of her destiny. She will be queen.

SALONS OF THE PAST

It would seem that in the old days, salons formed themselves. About a Madame du Deffand, a Julie de Lespinasse, brilliant minds gathered automatically, it appears, drawn by the reputation of these clever women, so that their only difficulty was in choosing which they should admit to their circle.

That day is past. However beautiful, however witty, however intelligent you may be, you will be, as it were, lost in a crowd of women who, although they will doubtless be far less gifted than you, will be adepts in the art of appearing incomparable. You will be lost if you fail to aid your natural gifts by a touch of publicity. The times and the terrible spirit of rivalry which dominates them demand it. Consider Madame de B. She is ugly, already old, ill-natured, and those who enter her salon for the first time are bewildered by her total lack of wit. That is of no consequence; all Paris is to be seen at her salon, and you will never meet a brilliant man who does not ask, as if to "place" you in the social world, "Haven't I met you at Madame B's? A beautiful woman, is she not, and so clever".

The secret is clear. This woman, apparently so dull, has understood how to organize her publicity. From the very beginning, she has cleverly inspired some few friends to sing her praises. Little by little that starts a veritable snowball. To-day, the few ill-natured people who jested at her beginnings are lost in the crowd of admirers and can no longer be heard. She has triumphed.

The focal point of every salon is a famous man. This piece of furniture is even more necessary than the fireplace, than the excellence of the tea, than the very sofa. He is the bait. Once you have him in hand, the rest is simple.

The lion's share at any well-conducted salon is an hour of praise, adulation, and attention from the hostess and all her feminine guests. It is a diet on which this species always thrives

"A great man", you say in discouragement, "but how shall I find one?"

Be calm. It is difficult, of course, but not at all impossible. These great men love adulation, and it is impossible that all of them are already centres of salons. On the contrary, many of them not only are free from engagements, but do not know what to do with their time. Take pains to learn about the life, the habits, the relations of such men. Then, when you have investigated a sufficient number of them, choose the one you find most pleasing; go to call on him, ply him with invitations, favours, praises. You may even send him flowers. That is the most daring way, but it always succeeds. It is hard to imagine how sensitive people of this sort are to the attentions which thus seem to hover on the verge of a declaration of love. After a few weeks of these tactics, your famous man will be at your mercy. Then you will invite him to your home, promising him that he will meet there only two or three of your intimate friends who are wildly enthusiastic about him.

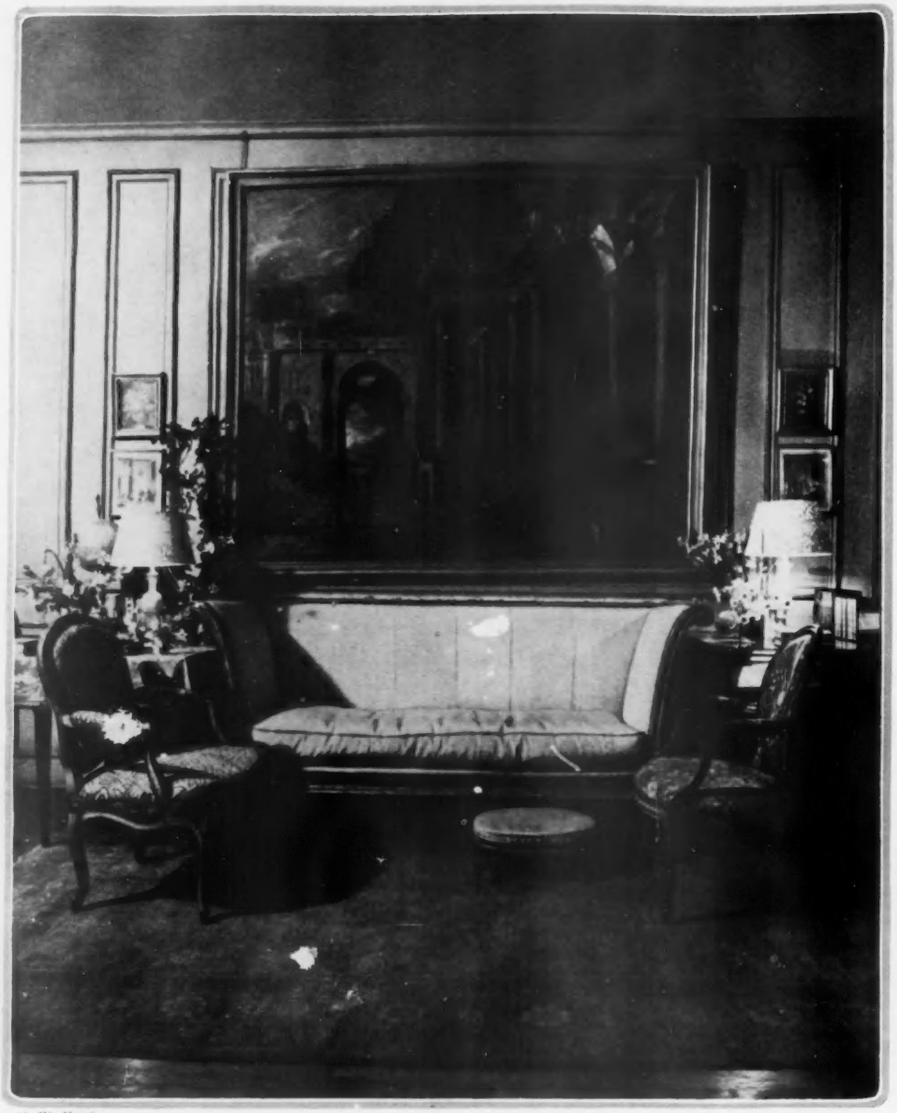
THE LION'S SHARE

He arrives, clad with that delightful negligence which makes the contemplation of famous men so touching, and one by one the seventeen people who have been summoned to meet him are presented. There they are, gasping with admiration for him, for you. You persuade him to talk, and he scintillates. There is applause, and he retires deeply gratified. Your reputation is made. The next week, each of your seventeen guests will bring four more. All Paris will be talking of your salon. At the end of the month, your glory will be inextricably confused with the glory of your great man. People will clamour for your invitations. You will be definitely launched.

Needless to say, it is not essential that your

(*Continued on page 90*)

(Below) When seventeen or eighteen are gathered together to meet a famous character, one's salon has begun. One need only let the famous man scintillate, and the seventeen or eighteen will come again, at the first opportunity, each with four friends



G. W. Harting

This Italian sofa of the period of 1790, painted cream colour and covered with heavy cream silk, stands before a picture of white architecture against a pale blue sky, in the drawing-room of William Odom, Esquire

The ITALIAN SISTER *of* EIGHTEENTH-CENTURY FRANCE

The Charming Furniture of This Period in Italy Will Create An Oasis of Beauty and Restfulness in The Midst of the Heat of a Summer in Town

By WEYMER MILLS

IF one has to linger on in town long after the season is over, one can find living bearable in cool-looking, carpetless rooms, with a few graceful, painted things plucked from the flower period of Italian furniture. Mahogany and walnut become sad and stuffy looking as the sun grows warmer. The wise town householder sends many a ponderous thing scampering to the box-room. Of course, few persons can create summer rooms suggesting a sylvan airiness of Versailles or Louveciennes—the feat would be too expensive—, but just across the border, as it were, is the Italian sister of eighteenth-century France. It is very much the same—a little coarser, not so elegant. One buys its painted furniture for small sums, and it has the French feeling with a dash of rustic flamboyancy rather revivifying to the heat exhausted.

Lombard, Tuscan, Venetian, Neapolitan—what does it matter if the colours and shapes all meet and bow? Perhaps one or two French pieces will come along with them to give a room that something from Campan, that air of the court. The Italian pieces bring the *gioia di vivere.* They look the sun in the face. The painted furniture produced by Italy's artisans at this period seems her lingering smiles. Each commode, secrétaire, chair, and table suggests some moment of carnival or mask. Where can we match such enchantments of colour—old ivory, riotous pink, purple that has wedded blue, green of dewed myrtles, grey as opalescent as the doves of San Marco, deep yellow, and red like some frozen fire of sunset? Half veiling and half disclosing each prismatic allurement is the endless trellis of rococo flowers, dancing flowers springing from magic and not earth-born. No English or French rival producers ever caught the same note of exaggerated and contagious gaiety.

A RESTFUL RETREAT IN TOWN

In July, when city streets are dust receptacles and the paving-stones ovens, what is more delightful than to open a door on some shadowy place protected by soft green blinds and lowered awnings and find a retreat where everything is pale or faded? Living in an eighteenth-century Italian setting, one forgets the outside dulness. The smile of Goldoni is there, and a faint remembrance of cypress walks, ilex groves, marble stairs and walks, and white-blossomed lemon and orange trees. As for those concrete accessories of daily living, no furniture is so feminine, so vocal, so wooing.

All chairs and sofas in such a summer place should be covered in old cream colour or very faint tints that suggest freshness and air. Eighteenth-century satins hold the sheen of pools of moonlight or water. A room where most pieces of furniture are covered with one pale colour and whose chief ornamentations in the minor scale are great urns of myrtle leaves can not fail to give forth a soothing quality.

A fountain in an antechamber or nearby courtyard would not seem a faddish exotism, but the docile sound of trickling water might be a very expensive luxury in a city. So much depends on the landlord and the city. If one's Italian pretention is far removed from the Palazzo stage, there is that delightful fashion of filling large crystal bowls, or ancient glass milk receptacles, with water slightly coloured with Rickett's blue. In London, the very modish use Blue Lagoon bath salts, which give forth a pungent sweetness like a ripened garden suddenly rain-drenched, giving a delightful suggestion of a lowering temperature.

It seems the moment to buy Italian things. A lira costs now so little in English or American monies that any goodly sum of either would make

an almost enchanted purse. Loiterers on the docks watching friends depart for the land of unaged romance think of their heavy purses as worthy of the Medici, the Ludovisi, and other princes. Although the rich efflorescence of tapestry and skilled carving of the Renaissance has been filched from the great villas, there is still to be had something of the fragile, tumbled-down eighteenth-century that the Cæsars of antique trading are just beginning to appreciate. A decade ago, in London, nobody wanted it, and even as recently as this year, charming things from the house of Amalie of Portugal, at Richmond, went begging. Probably almost every shop that sells old furniture has one Italian bargain. Pieces that are simple and really show kinship to the Louis XVI things made for the Queen of Naples are most worthy of acquisition. Another ten years, and these delicious creations will have risen a hundred per cent. in value.

A ROOM OF BLUE AND GREEN CANALS

One famous room that held the very spirit of eighteenth-century Italy in a foreign home was the drawing-room of Lady Anthony Hope Hawkins, in Bedford Square. It seemed especially fashioned to welcome summer and yet permit no wanton trespassing. The humid hours stood aghast outside its doors. Imagine a vast white room with walls hung with paintings of Venetian waterways. All blue and green water—all vivid movement by Guardi. The faded cream, Louis-Seize, Italian furniture was covered in pale yellows. Slender columns of white Cape de Monte, drooping Venice crystals upon ram's heads, held the candlelights. Consoles of the same period in dim gilt with lapis lazuli tops, bore silver urns. There were many urns, simple and ungarlanded, but some had the burden of flowers—the same flowers in dark procession — purple larkspur, lupin, and Madonna lilies. A perfect midsummer setting to create the illusion of a still coolness would be white-washed walls and furniture covered with glazed chintz of a pale hydrangea blue. In the Carmanuti Palazzo collection brought to New York by Wanamaker, there were several pieces of strange purple grey red that would have given such a room an exquisite distinction.

WHAT TO TAKE FROM TIME'S ARMADIO

In these eighteenth-century summer Italian rooms, there should be no over-ornamentation, no striving for effect beyond a harmony of two or three colours and a skilful arrangement of graceful line. Chimneypieces and tables must be kept free of any dust-collecting prettiness and gimcrackery. Most small *objets d'art* enlarge their personalities on wilting

(*Continued on page 118*)

(*Middle, above*) *Soft white and green striped satin will shut the summer heat from the writing-table. The chairs came from a Roman "palazzo"*

G. W. Harting

(*Left*) *Above the painted Italian console, a portrait of some dashing cavalier who once knew Caroline of Naples lends an air of romance to the room*

Charlotte Fairchild

MISS ELSIE PARSONS

Miss Elsie Parsons, a daughter of Mr. Herbert Parsons, the well-known politician, made her début last year and has been a student at Bryn Mawr during the past winter. Her mother, formerly Miss Elsie Clews, is the author of several books. Miss Parsons is a niece of Mrs. E. Parsons Morgan and a granddaughter of Mrs. Henry Clews. Her engagement to Mr. Morehead Patterson, a son of Mr. Rufus Patterson, has been announced, and the wedding will occur in the autumn at Lenox, Mass. Mr. Patterson, who is taking a post-graduate course at Christ Church, Oxford, is a brother of Mrs. Casimir de Rham

ROMANCE AND ROSES

Youth May Be the Period of Adventure, but after Youth Comes the Time Of True Romance, When Every Experience Is Met With Understanding

ACCORDING to every old novel writer, youth is the period of romance. And so it should be. Then is the colour of curls ruddy gold and raven black. Then are eyes at their clearest and mouths at their sweetest. That is the time of apple-blossom complexions for one sex and fine bronzed cheeks for the other; the time of fleeing nymphs and following gods, or vice versa, as the occasion may be. But, somehow, looking about the world of to-day with the eyes of observation, one wonders whether the tenderer feelings are really of sufficient importance among the earth's juniors for any such generalization to be made? Further, one is inclined to believe that beside being hard and gay, youth is carelessly proud, taking its perquisites as a matter of course, and conceiving its right to happiness as a thing unquestionable. It secures its share of Egypt's flesh pots. It challenges adventure. One comes upon a pretty Proserpina inveigling a richly languid Pluto into carrying her off. One sees Carmen and the Toreadors of the best bull-ring swagger past, exchanging glittering glances and (with, perhaps, some faint remembrances of one's own flaunting days) one knows that they play with pomegranates and passion and look contemptuously at the soft roses of romance.

GOLD and scarlet are the banners of the young in their terrible army, and only captains are in their ranks. But, as we grow older and the trumpets of the morning no longer sound in our ears, we begin to hear other voices. The babbling of brooks that are not going to flow forever. The whispering of leaves that will not be on the trees when autumn comes. The hum of bees about a clover from whose petals the sun of to-morrow may suck the red. And all this means that time is catching up with us a little. With the young, he lags behind, while their desires, which have only to stretch a hand out to clutch their certainties, run before. With the old, he marches ruthlessly ahead, while they and their fears toil timidly after.

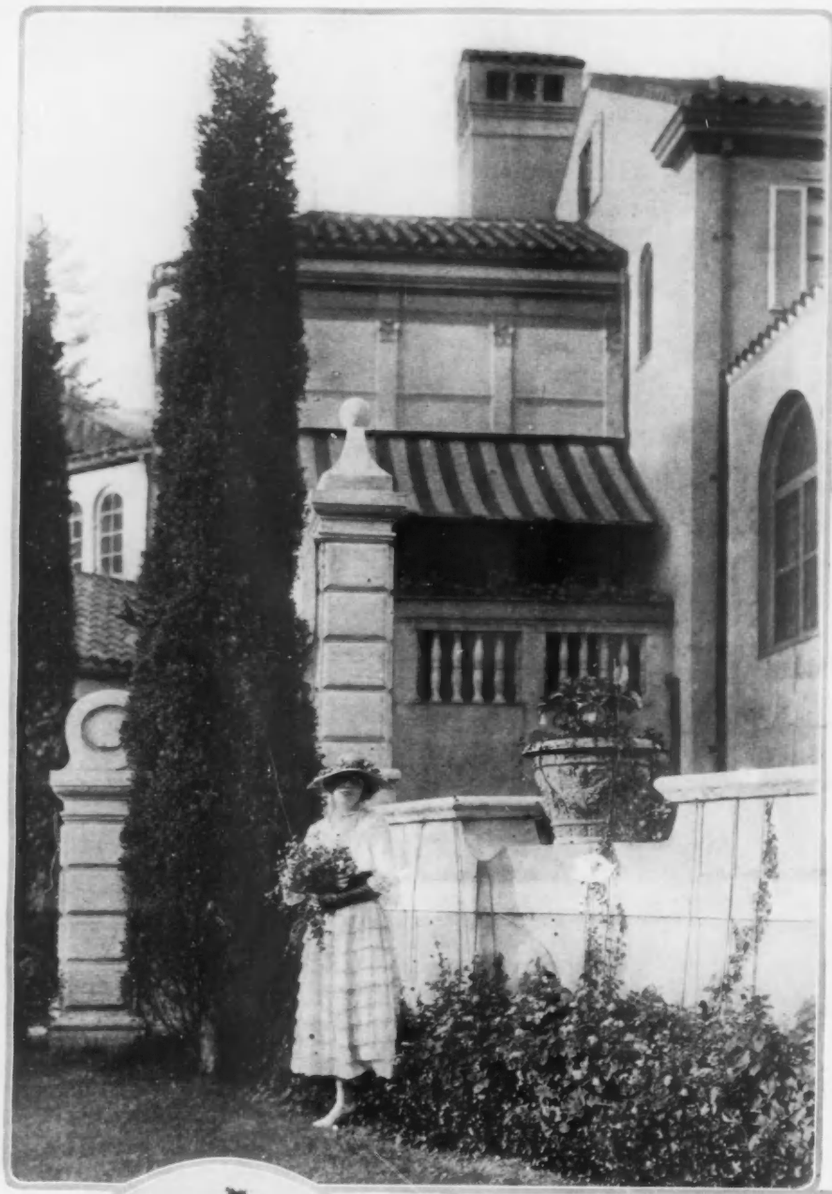
BUT with us and our hopes he just keeps pace. We have passed the age when we think everything we want must come because we will it, and not arrived at the age when we are resigned to not getting it. We have learned how to want and what to want, and have taught ourselves that the most beautiful things of life are still to be had. This is the real period of romance. When every experience may be the greatest of experiences because its flavour is richer for not having been savoured too soon. Where we play the game delicately and deliberately, knowing the dearness of it as we never knew it in arrogant adolescence. When the fear of losing doubles the delight of winning, and if we had every gleaming gilt counter that ever was piled, we should still pay in good gold for the superb worthwhileness of the risk.

AT eighteen, one does not count the cost of things. If the consequences of lightly having one's own way should happen to be disagreeable, one laughs and leaves them. If what one thought an idol does not happen to be an idol to one any longer, one pitches it out of the window and thinks no more of it. Doubtless there are plenty to be had in the Bazaar. Not so the feeling of twenty-eight! The price of idols is better estimated and their perishable nature better understood at that age; and as for thirty-eight, its tender care of them is greatly heightened by the fact that at one time it feared none would ever come within its reach. And there is nothing like the dread of going without them to make things which are more ordinary than idols seem desirable. As in the education of every actress, the circle begins in simple nature and comes back again to the perfect exemplification of it through art—so the beauties of life's most usual happenings are more fully understood and appreciated when we have lived through our casual view of them and come to a place where true comprehension ennobles them as they should be ennobled.

THIS is why we contend that romance comes to those who will treat it tenderly rather than to the very young who are cavalier and careless with it. We have granted them adventure, amusement, recklessness, gaiety, worldly acumen, dramatic moments, but romance is for the understanding; for those who have learned how to suffer the thorns gladly for the sake of the roses, and know that the bramble bush is no place for blind men. No, indeed, with all our eyes we want to see the colours, since with all our senses we must feel the poignancy of the pricks we are forced to bear before we can gather our bouquet. It is all part of the garden law. Those who falter are those who are willing to lose. It takes patience and pluck to pick some flowers, and not always the forbidden ones at that. Some of us wear them conspicuously, and some of us keep them at home in the loveliest surroundings, and some of us have had to press them and hide them away. But numbers of us have them; numbers whom the juniors would never suspect. Cousin Griselda for all her meekness and her heavy twenty-eight or thirty years may be at this moment living a story such as would equally surprise and delight the family débutante if she knew it. And as for Uncle John (whose Spanish name is Juan), his hoary head, sprinkled with the silver of thirty-five, is carrying his heart through an affair such as would utterly confound his boldest, as well as his most serious-minded nephew. One never can tell. One only advises youth that romance and roses are not to be found too near the garden-gate. The path that leads to them is sometimes sunny and sometimes shady, and sometimes dappled with sun and shade. Down-drooping boughs may hide it; marble-rimmed pools, crumbly and lichen-stained, may divide it; trickling streams may even cross it where it dips down to the hollow under the evergreens; but, except for curiosity, young steps are inclined to find it boring. "An old-fashioned bit of garden," they say of it, perhaps with a shrug of the shoulders. And so it is. The oldest in the world. But most of us have walked in it at one time or another, and so will they, very likely, when their turn comes.

IF, for any reason, it comes early—earlier than romance is usually recognized by the cynical and worldly eyes of our prideful children—they will claim the discovery as their own. Every old twist and turn will be a new twist and turn; every vista glimpsed through the trees a new vista; every summer-house view a new view. If they find the evidence of any previous path-haunter, how surprised and disgusted they are; almost as amazed as Robinson Crusoe was when he walked about his island and was suddenly confronted by the imprint of an alien foot on the lonely strand. Some one else has been in the garden then? Here is a broken branch; here the petals of a flower strewn near the stepping-stones where no flower happens to grow; there a shred of lace caught on a thorny hedge. The grass has hardly yet sprung back from the tread of some hurried step ahead. "Why, this is abominable," cries Youth. "Some one has found our path. Some one has walked in it. Some one has picked our flowers; has been where we have been; has seen what we have seen; perhaps has felt what we have felt. Outrageous! This was our secret. Who can have discovered it?"

AND if we answer: "Children, all ages and every age has passed this way before", do they believe us? Thank God, they do not. And yet, while in one way, we are glad of their disbelief (which is as a sheltering thicket between our experiences and theirs), we are sometimes sorry for it, too, because we should like, now and again, to exchange a frankly sophisticated or a tender glance with them. But no. They will not have it so. Perhaps it is best as it is. Since there are no new experiences under the sun, let us not begrudge any one the pride of coming freshly to them.



Harris and Ewing

Mrs. Ogden Hammond, who was formerly Miss Margarita McClure, was photographed on the veranda of her charming house at Newport. Mr. and Mrs. Hammond also go to Bernardsville, New Jersey, every summer. Mrs. Hammond's first husband was Mr. Dulany Howland, and she has one son, McClure Meredith Howland

A GROUP OF SOCIALLY IMPORTANT WOMEN COME INTO THE GARDEN

(Left) Mrs. Frank C. Henderson will spend the summer months at her delightful Italian house, "Villa Marina," at Roslyn, Long Island. It is surrounded by lovely gardens in which this photograph was taken

(Below) Mrs. S. Bonsal Brooks and her little son, S. Bonsal Brooks, junior, are evidently enjoying the warm sunshine at their country place at Stevenson, near Baltimore. Mrs. Brooks was Miss Priscilla M. Bohlen, of Philadelphia

Photographic Art Corporation

Kazanjian

The garden is one of the delightful features of "Eastover," the country home of Mrs. Harris Fahnestock, at Lenox, Massachusetts. Mrs. Fahnestock was formerly Miss Mabel Metcalf. She has been entertaining extensively for her débutante cousin, Miss Georgina Wells

Bachrach

Margaret Anglin has won unlimited admiration, not only as a fine actress, but also as a producer who has given American theatre-goers an opportunity to see several important plays

SEEN ON THE STAGE

Important among Recent Productions Are "The Trial of Joan of Arc" and "Iphigenia In Aulis", Both Presented by Margaret Anglin

By KENNETH MACGOWAN

AMERICA can never know how much the long-run system of Broadway has harmed its players. For America can never know what stimulus these years might have held for our actors had they been associated with permanent repertory companies appearing in a numerous succession of classic, standard, and popular plays each season. But it can see the wide development of talents and sense the satisfactions of accomplishment in a player who has refused to be bound to a single part a season, who has refused to be content with the dubious practice that successive failures bring, who has deliberately put the production of great plays above security or comfort—Margaret Anglin.

It seems almost ten years ago that Margaret Anglin discussed with me the possibilities of a repertory theatre in America, and talked of plans then forming in her mind for the organization of such a theatre. The plans never reached completion; her repertory company was never born. Never—if we speak by the book. Yet, although this actress has found no permanent home for her ambitions and for the ambitions of our playwrights, she has actually, in these ten years, done a great part of the work of a repertory theatre up and down the country. She has revived classics, preserved standard plays, and produced new work of many sorts—twenty-six productions in all. Between the Greek Theatre of Berkeley, California, and various stages in New York, she has presented four Greek dramas to the American public, a record unequalled by any other Anglo-Saxon producer. Of Shakspere, she has acted three comedies and a tragedy, "As You Like It", "Twelfth Night", "The Taming of the Shrew", and "Antony and Cleopatra", introducing at the same time, in the settings of Livingston Platt, the first extensive application of the "new stagecraft" to Shaksperian production in America. For standard plays, she has gone with a jolly sort of catholicity to Henry Arthur Jones and Oscar Wilde: "Mrs. Dane's Defense", "Lady Windermere's Fan", and "A Woman of No Importance". In the field of contemporary production, she has been less happy. She has been no more unfortunate, perhaps, than most players who try to apply the limitations of stardom and pot-boiling to the modern drama; yet the list of her original productions includes a great number of failures and of meretricious successes. For both quality and success there are only "The Awakening of Helena Richie" and "Green Stockings"; these were produced in 1910 and 1911. She has gone to Henry Arthur Jones again, to Edward Sheldon, to Somerset Maugham,

(*Continued on page 98*)

The recent exhibition of decorative portraits by Abram Poole, held at the Wildenstein galleries, included this portrait of Madame de Acosta, the mother of Mrs. Poole

Peter A. Juley

The Russian revolution, which brought to America Princess Cantacuzène and her family, gave opportunity for a portrait of Princess Bertha Cantacuzène by Juliet Thompson

Peter A. Juley

Nevinson turns a skilled and versatile hand to portraiture and presents an interesting interpretation of "The Baroness X"

A R T

By RUTH de ROCHEMONT

(Below) The charm of old English portraits and their sense of costume value appear in Poole's portrait of Miss Vouletti Proctor

To the rare art of Philip de László, shown in his first New York exhibition in twelve years, is due the portrait of Miss Glasgow

THERE was a time, and not so many years ago, when one was given to understand that the camera was to prove a formidable rival to the portrait painter. Time, however, has but proved how wide is the gulf between the product of a mechanical instrument and the work of an artist. To-day, the portrait is again emphatically the fashion. The cynical may say that the reason lies in the fact that woman demands always that her portrait shall be something more beautiful than herself and that the successful portrait painter is an adroit flatterer—the half truth proverbially difficult of refutation.

The just, however, taking a fairer view of the situation, studying the chang'ng loveliness of woman's face, will concede that what a woman really asks of her portrait is that it shall be the sum of her loveliest moods, with that hint of revelation of her individuality which no camera, snapping the momentary expression of a single instant, can possibly give. The camera study, for all its charm, is a thing of a day, to look to the eyes of tomorrow as quaint as the daguerreotypes of our grandmothers—and perhaps less lovely. The finely painted portrait, on the other hand, has the permanence of art, a beauty which will still be beautiful to far-off generations of the future.

Thus there has come something of the nature of a revival of the art of portraiture. The fair women of to-day are preparing a record of their beauty which will perhaps prove no less interesting to the future than the record of the eighteenth century is to the present, and the artists are again very much engrossed in one of the most tempting of all phases of expression of their talent.

This renewed enthusiasm for the portrait lent unusual interest to the work of Philip de László, shown in New York for the first time in some twelve years. The collection included many exceptionally lovely portraits of women, among them that of Miss Glasgow, reproduced here. A younger painter, who gives marked attention to the decorative quality of the portrait, is Abram Poole, whose recent exhibition included striking portraits of Mrs. Poole (Miss Mercedes de Acosta) and of Miss Vouletti Proctor.

(Above) Like a great English park are the wooded acres of Mandesleigh, overlooking the Merrimac River. Hidden away in a maze of the ever-changing green of the hedges is the garden, a place of lovely vistas and flower-bordered walks

Frances Benjamin Johnston

(Left) A flourishing hedge of hawthorn divides the flower-beds of the upper terrace from the rose garden below, and the approach is flanked by pyramid-shaped box-trees planted in tubs. In the distance are the towering hedges of spruce

A WALLED GARDEN OF OLD-WORLD CHARM THAT OVERLOOKS THE MERRIMAC RIVER, AT NEWBURYPORT, MASSACHUSETTS

THE charm of the walled garden has persisted ever since the closing of the gates of the Garden of Eden, and with good reason, for such an enclosure, whether large or small, whether its walls be green hedges, grey stone, or warm red brick, if it but contain the four formal requisites "flowers, fruit, shade, and water", best fills the ideal of an earthly paradise. The closed-in garden has the attributes of peace, of quietude, of sheltering remoteness, but beyond all this it provides a proper setting for endless colourful pictures which the garden enthusiast may contrive with a living palette of green growing things and their bloom.

THE GARDENS OF MANDESLEIGH

Such a garden is Mandesleigh, the home of Mr. Frederick S. Moseley at Newburyport, Massachusetts, with its quaint air of old-world formality, with its terraces, its flowers massed in brilliant borders, its rose beds, and its shaded arbours all held together within the boundries of a high brick wall—a project effectively developed on a plan designed by Mrs. Martha Brown Hutcheson. Like some great English park, Mandesleigh boasts a vast acreage of beautifully wooded, rolling country, lying on steep bluffs overlooking the Merrimac River, and one may drive miles along winding roads which traverse magnificent groves of giant white peonies and great tangles of superb mountain laurel for which this estate has long been famous.

The garden itself, however, is hidden away quite out of sight, and in quest of it, one must leave the open terraces and follow a narrow path that twists and turns through a bower of native shrubbery and leads to the garden gate, a fine old grill of delicately wrought iron. The garden lies in two terraces, a long cross-walk on the higher level cutting the broad central part at right angles. At the upper side, a pergola is set against the wall and massed with great, trailing, green garlands of *Actinidia arguta* and the delicate *Akebia quinata*. A wall fountain trickles musically into a little round basin, and on either side garden seats and benches are placed for the wayfarer. Facing this pergola is an open rose arbour which follows the

(*Continued on page 96*)

A sailor-hat is one of the necessities of every smart woman's life—once in so often she just has to have one. But, being feminine, she varies even her habits, and this season her sailors are appearing in such new forms as this model of black "picot brilliante", faced and wound with powder blue crêpe de Chine that thrusts its way through the brim and trails in a scarf

FLOWERS, FRUIT, AND GOLDEN WHEAT GROW LUXURIANTLY IN THE GARDEN OF SUMMER HATS

HATS FROM MERCEDES

Elsie Mackay, the lovely lady of bouffant skirts and 1840 bodices, in "Deburau", is no less lovely in a very modern hat of flame colour with frosted red cherries nodding temptingly at the edge of its rough straw brim and with a black lace veil draped with picturesque carelessness. This Renée cape of white crêpe romain is to be worn with the costume on the opposite page; from Thurn

(Right) In spite of the well-known statement that one can't improve on nature, one doubts if real yellow buttercups ever grew as luxuriantly or as attractively as they do across the transparent brim of this black Neapolitan straw garden hat bound with yellow crêpe de Chine

One doesn't need to be a saint to wear a halo. One need only acquire a drooping, pointed hat of brilliant orange crêpe Zaza with ethereal orange crêpe wheat strewn about the crown. After that, saintliness is practically out of the question

This hat would still remain an outstanding feature of the afternoon, no matter how large the gathering, if not for the brilliant red of its horse-hair-braided brim and geranium-petaled crown, then for its picturesque shape, which recalls the quaintly bonneted damsels of 1830. The brim of the hat and the larger part of the lady are discreetly veiled with a flowing navy blue lace

IF THE HAT IS SUFFICIENTLY BRILLIANT, ALL ELSE BECOMES OF SECONDARY IMPORTANCE

HATS FROM FRANÇOIS

(Left) A high-crowned hat of old-blue Milan straw sought for sanctuary at the shrine of French smartness and emerged with a distinct feeling for the Directoire period, expressed by a wealth of pink roses in full bloom, piled high in the front over the tiny rolled brim

For a coral colour shape of Milan straw, only one thing could be smarter than a double row of coral beads—and that is a veiling of black lace. And, according to Elsie Mackay, to be still smarter, one only has to wear a string of corals against the background of a Renée gown of white crêpe romain fashioned on long lines and trimmed with pleated rosettes of the material; from Thurn

If it was absinthe yellow straw to begin with, it could only be expected to do the unusual thing, so when it lined itself with orange coloured crêpe and massed clusters of orange shaded cherries about the brim, it merely seemed unusually smart

Perhaps it was found in Paris, or in the Orient, or perhaps it was something used by a ravishingly beautiful ancestor, but whatever it is, it has come through the little red door as somebody's favourite preparation

THE PRIMROSE PATH TO YOUTHFUL CHARM

A House of Magic, Where Defects Are Neither Covered Up Nor Blotted Out by Cosmetics, Where Beauty Is Not Put On; It Is Brought Out

FIRST, there's the little red door. It's high, and it's narrow, and it has three steps leading up to it, just round the corner off busy Fifth Avenue. But when you get inside, you're in the living-room of a friend's country house. Here's a comfortable armchair, one of those big, luxurious, sleepy chairs that doesn't have to bother about reducing its waist-line. The cigarettes are handy, monogrammed for the house, and in a moment or two a trim little maid asks you if you wouldn't like tea.

While you're liking it, you look around. What a lovely tall window with those marvellously coloured glass bottles posed on their narrow shelves—old English glass, they are, and glass from Italy with the light prisoned in it. Just now the sun slants through, and every jewel-dipped bit of crystal sings colour-music of its own. Those wall panels, too, with all their gay birds and flowers, bring the outdoors in beside the fireplace. There's a big table at the far end of the room with some fascinating little packages on it, but just as you're preparing to examine them, the grey-eyed bit of efficiency you noticed over in the corner, her sleek head bent above an appointment sheet, tells you it's your turn next.

KEEPING TO NATURE'S SPECIFICATIONS

For, you see, this isn't a country house living-room, despite the fireplace and the armchairs, the cigarettes and the tea. This is an entirely ferent kind of venture in the way of—perhaps the word—a beauty shop. Wherefore, you didn't come to gossip, but to consult the specialist who is solemnly pledged by the originators of the scheme to prescribe for you, not what happens to be for sale, but what you really need to make you as nearly beautiful as nature's original specifications will permit.

Of course, if you're set on diagnosing your own facial requirements, you can buy what you want, take what treatments appeal to you, and go away. But the wise woman who seeks the little red door puts herself in the hands of the capable expert who looks her through and through with an unemotional eye and tells her—

"You don't carry your head correctly. That makes those hollows in your neck. You can't feel well, or be happy either, when you don't stand as you should. And really, it's perfectly easy. I'll tell you what you need in a few moments. Muscle-moulding treatments will help you, too. Your skin is good, but you need a nourishing cream applied under your eyes. Your hair requires a special tonic—we have it—and, excuse me, you could wear it more becomingly if the wrinkles were gone from your forehead.

"You live in town? The morning? Certainly. Elise, will you see what we can give Mrs. Blankenship?"

Almost before you realize it, you're booked for to-morrow at eleven, and the white-uniformed sub-expert is listening to her chief's directions as to what to do to you when you come.

In the meantime, you're given your first instructions in posture, for the angle of your chin has far more to do with the curves of your throat, the set of your shoulders, the appearance of your frock, and the expansion of your soul, than you'd ever have guessed. There are simple rules, it seems, that will make all the difference between liking to wear that new black dinner gown, and putting it on because occasion demands it.

POSTURING DONE TO ORDER

But, supposing you're plain lazy. You never did—never will—exercise, and that's all there is to it. Is there no way out and up for you? Unfortunately (for your character), there is. The sub-expert will do it all for you with her ten little competent fingers. It will take longer, and it will cost more. But there is such a thing as vicarious posturing, and it will be done for you on demand.

With the problem of posture thrown aside, your muscle-moulding treatments go forward with the precise kind of cream prescribed after a careful examination of your skin. If your face is thin, you get one sort. If plump, you're fed from another jar. If your pores are relaxed, a third comes forward from its white shelf. In any case, the whole emphasis of your treatment is placed, not on the skin, but on what lies under the skin—those tissues, so apt to droop as the years pull on them, so necessary to youth in all their original firmness.

Beauty that might have been only skin deep, now seeks farther and becomes dependent upon correct posture and properly moulded muscles

Your wrinkles—if you have them—are treated with a marvellous balsam oil. Your eyebrows are attended to with quite a new preparation. Your eyelashes are creamed in a way never before devised. Your face is finished with a vanishing cream that just matches it, topped by a powder of precisely the same shade, finer in texture than anything else to be found on the market, the sub-expert assures you. Your hair is given the benefit of a tonic that saved the beauty reputation of a baroness.

All these treatments are given you, not in the usual little, semi-private booths of the usual beauty shop, but in real rooms, with real doors, and, therefore, real privacy. Each room has the whitest of muslin curtains, the floweriest of wall-paper, and the simplest of cottage furniture. If you're supposed to rest, you do rest. Because the surroundings are conducive to quietness, and you can't hear the chatter of your next-door neighbour, nor the sounds of the street below.

From the hospitals of France came the most wonderful face mask. They invented it for use on the faces of wounded men—the most terrible cases where tissues had to be absolutely re-grown. It may be put on and left there all night, if you prefer to do it at home, and, of course, it cures anything in the way of pimples. A specialist has worked on it, since it was brought to America, because, as it was used in France, it wouldn't keep more than one day after being mixed.

At this point, it might be as well to explain where all these preparations came from, and how they chanced to find their devious ways through the little red door. To get that story, very much an inside story, we must go behind a certain lacquer screen on the balcony, where the general beauty-seeking public isn't invited, and find ourselves facing a table with a perpetual bowlful of primroses, hard by a well-filled bookcase that has nothing professional about it. Here, after the clamant telephone has been silenced, we learn the secret from the manager of the new venture, who is a well-known New York woman.

POOLING FAVOURITE PREPARATIONS

"You see, we weren't just satisfied with any of the regular places", she tells us. "There are some awfully good ones, of course, but—well, you know how it is. Besides, so many of us had some favourite preparation of our own, something we believed in because we tried it, and our friends had tried it, too, on our recommendation; something we'd found in Paris, or the East, after heaven knows what trouble; something a skin specialist had prescribed, or a grandmother had used in

(*Continued on page 112*)

(*Right, above*) *The costumes that share the honours with the cast of "La Comedie du Genie" by Curel, recall the amazing genius of the 1880 mode.* (*Above*) *A glimpse of last-century's elegance comes with the quaint costumes of Jane Hading*

(*Above*) *"Souvent femme varié". Let those who doubt compare the feminine form which fills the modes of the days of the famous Grecian bend with that which shrinks behind the folds of the mode of to-day or with the wasp lady in the middle*

Will they admit it, the youthful fair ones of to-day who wore this in the hey-day of youth?

We all cherish it, this mode that Alfred Stevens painted and beloved elders of our youth wore

Shall he take refuge from the mode in the cabaret? Never. For, flimsy as the dancer's frock may be, it bears the stamp of the Parisian elegance of her day. (*Below*) *Such are the present lines of the beauty whom to-morrow may see round as any apple*

(*Below*) *Quaint, is it not, and far deader than the modes of the Middle Ages. Yet any woman may safely admit her memory of it, for only a few years before the war, every woman of fashion adored it, with its superposed tunics and its hobble*

THE AGE-LONG COMEDY OF THE MODE INTERTWINES WITH THAT OF "LA COMEDIE DU GENIE" BY DE CUREL, AT THE PARIS THÉÂTRE DES ARTS

One might not be taken for a flower in a black mousseline and Chantilly lace frock trimmed with black ciré ribbon, but one would belong among them. Jet beads that look like ripe cherries fall over the brim of the tulle hat; this and the photograph at the right, posed by Ruth White

(Middle, above) Everything about this frock is as yellow as the jonquils in the garden save the leaf green sash, and everything is chiffon save the lace vest. The hat is green, transparent, and as bright as grass, and bound and tied round with an amber ribbon. From under its brim fall pale yellow velvet seeds—which one is tempted to plant, just to see what would happen

SHOES FROM HENNING

Charlotte Fairchild

It's a versatile frock, for if the wearer takes her garden by moonlight, the peach colour taffeta Eton jacket which the sun glints on may be removed, and the taffeta bodice and the Chantilly lace skirt may twinkle in and out among the flower shadows; posed by Isabelle McEwen

(Left) Silk flowers, lace, and blue crêpe edges the scallops on the white organdie frock at the left, and flowers wreathe the leghorn hat. An organdie apron trimmed with Binche lace is part of the garden charm of the lilac Georgette crêpe frock outlined against a tall Rose of Sharon bush that grows in this garden arranged by Scheepers for the Flower Show

LUCILE FASHIONS FLOWER-LIKE FROCKS OF LACE,

ORGANDIE, AND CHIFFON TO BLOOM ON A GARDEN

(Right) Every one has windows for her soul, but windows for one's satin evening slippers are something quite novel. The straps forming them fasten with gold buttons set with rhinestones

Sheer tan stockings, called "blonde" by the Parisienne, with whom they are very popular, are worn with the black satin slippers at the left. They are hand-woven; the gowns shown on this page are from Sorel

The world is so full of such numbers of grim, determined sports shoes, that it is pleasant to know about these engaging ones of white buckskin with patent leather bands

(Middle) All the straps on these patent leather slippers—and there are ten on each shoe — are brought together by a ribbon bow. Petal-shaped cuts on the tips show a glimpse of white kid

SHOES FROM BOB

FEET IN STEP WITH FASHION

Sherril Schell

Black patent leather Directoire tongues proclaim these low-heeled, grey suède slippers to be part of the fashion movement in which period influence plays a most important part

(Left) Twinkling silver evening slippers with round toes reduce the length of one's foot to a pleasant absurdity. The rhinestone buckles on all four straps heighten the decorative effect

DECORATIONS FROM WANAMAKER

SHOES PIN THEIR FAITH TO STRAPS

DRESSING *on a* LIMITED INCOME

THERE is nothing which delights the woman of fastidious taste quite as much as does fine linen. No other material which has ever been invented can quite take its place, and nothing has successfully imitated it. There is an indefinable softness and richness in the colours which this fabric takes in the dyeing, and the lines into which it falls are always smart and graceful. Altogether, there is an air of unmistakable chic about a well-made frock of this age-old material.

From Ireland, the home of linen, come the Derryvale linens, the dyeing of which has been so perfected that the colours are not only varied and exquisite, but are also proof against the devastating rays of the summer sun and the rigours of the laundry. There are two weights to be had, a medium one which is heavier than the usual handkerchief weight, and a heavier weight which is excellent for tailored suits.

SOFT NEW SHADES

Among the more unusual shades, differing, that is, from the conventional blue, pink, tan, white, and yellow, are a soft pearl grey, mist green, a soft light grey green, raspberry, orchid, and a lovely golden brown which is much used by the French designers, this season. Another attractive colour is a rich wine colour. Blues and pinks range through a great variety of delicate shades.

The frocks shown on this page are original designs suggested for the lighter weight linen. Each of these models is simple and could easily be copied by a visiting seamstress or by the woman who possesses the happy knack of making her simpler frocks herself.

The unusual sports frock sketched at the top of this page has a low blouse, draped at the hips, and is trimmed only with narrow pipings and with a long row of buttons down the front. It would be effective in brown linen with maize bindings and buttonholes. The simple round collar is youthful and particularly smart this season.

Even an amateur seamstress can bind and button a large amount of smartness into the simple lines of this linen frock

For the morning frock sketched at the lower left on this page, old-blue linen with stitched bands of white linen in two widths would be very charming. The bands may be applied invisibly by hand, or they could be stitched on the outer edge with equally good effect. Covered buttons and bound buttonholes give an air of distinction to the low, draped girdle.

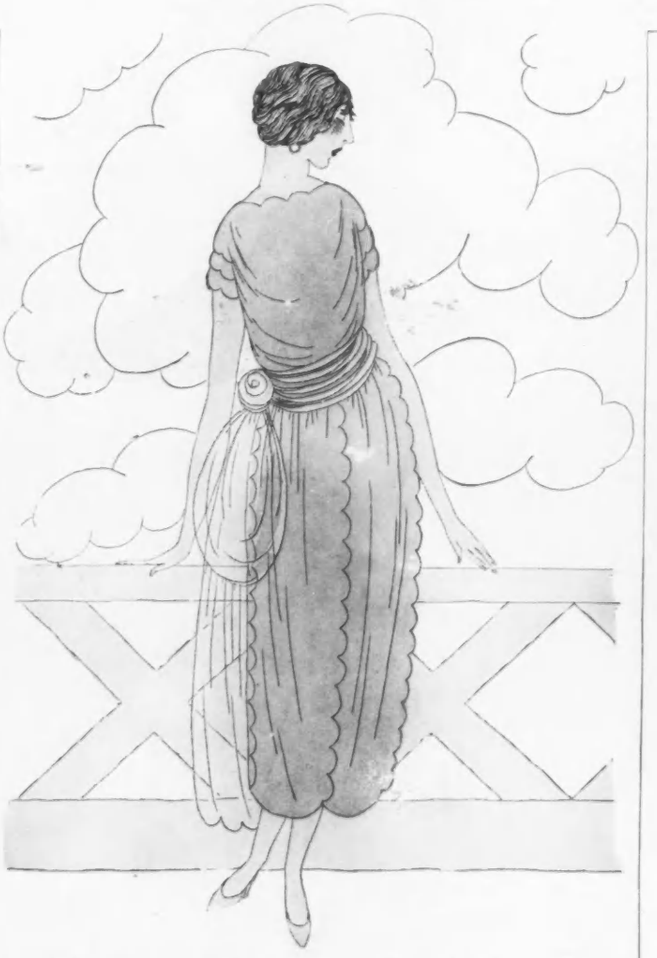
THE FLAIR FOR SCALLOPS

Scallops bound in either self colour or in a contrasting shade make a distinctive finish for the chemise frock sketched in the middle at the bottom of this page. This is a particularly smart note, for scallops are to be found upon every type of frock, in every conceivable material. The organdie sash is soft and becoming, but it could be replaced by narrow ribbons, repeating the colours of the frock and tied on each hip with long fluttering ends.

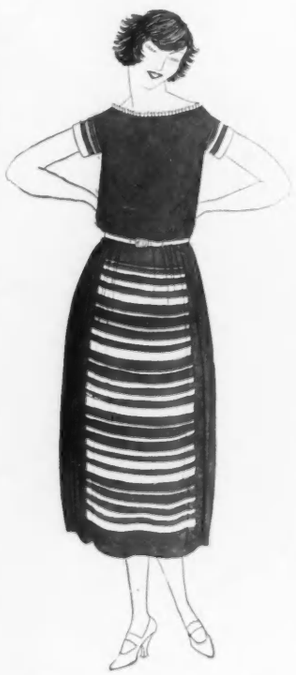
For the frock sketched at the lower right, linen in two tones or linen with inserted bands of organdie are suggested. A narrow, pleated, upstanding ruching finishes the bateau neck. Navy blue linen and red organdie with a red leather belt is a smart colour combination which would be particularly effective for this model, or one of the new shades of red or orange, combined with white, would be extremely chic.

Note—Vogue conducts this department to meet the demands of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 W. 44th Street, N. Y. C., inclose postage, and it will answer any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest appropriate designs for frocks, suits, wraps, or lingerie

Bands of linen in a contrasting shade trace the lines of the summer mode on this becoming morning frock of linen



Scallops wherever a scallop may be, state that a frock is very chic when it is mostly a matter of undulating waves. Very few stitches turn a length of linen and a strip of organdie into this frock



The simplest chemise model becomes a chic frock when bands of contrasting linen or insets of organdie are added

WHAT THE SHOPS CAST ON THE WATERS

Note—On request, the Vogue Shopping Service will, without extra charge, buy for you upon receipt of cheque any of the merchandise illustrated, or the addresses of the shops will be furnished if desired. The accessories, with the exception of the bathing-shoes, can not be sent on approval, though samples of the materials used for the bathing-cape in the middle below will be forwarded upon request

RIVALLING the changing sea in greens and blues, and the sky in still other blues, and orange, red, and yellow, are the new capes, caps, and accessories for bathing. With a stretch of white sand for a background, and the dull green of marsh grasses scattered here and there to soften the outline, their varied colours stand out as brilliantly as the most vivid summer garden.

SEASIDE CAPES

Capes of thin rubberized material, called "Undine", come in lovely shades of turquoise blue, rose, and jade moire and in taffeta with gay designs of lords and ladies in costumes of yellow and red, disporting themselves on the emerald green lawns of blue and orange mediæval castles. Other capes are made of soft, woolly, knit materials in all white, or in black and white, and are lined with American beauty or jade green rubberized silk. Still others, suggesting a priest's robe of ancient China, hang squarely in straight pieces across the back and over the arms and are made of ratine and taffeta, combined, in French blue, rose, or green.

The wraps are so attractive one almost hates to shed them, but the bathing-suits that they so jealously conceal are even lovelier and more becoming. Black satin, with or without sleeves, or with little straps across the upper part of the arm, have plain or scalloped hems and are made in the chemise effect or with slightly shirred skirts. In some of the more expensive suits of Canton crêpe, the lines of a French importation are faithfully carried out, and pointed draperies flutter in the breeze until one resembles a graceful blackbird contemplating flight at any moment. One need not always be black, however, though it is perhaps the smartest colour this season; there are many suits to choose from in a wide range of colours. Henna and dove grey are very charmingly combined, as are, also, rust and old-blue or French blue and orange. Grey is not infrequently bound with black ciré braid in such materials as jersey or Canton crêpe, and dark blue appears trimly bound with grey.

STOCKINGS FOR BATHING

Black silk stockings, slimly striped with a heavier black silk or gaily clocked with white or a colour to match one's cap, are most often worn with the silk suits, though brilliant shades of silk and lisle or plain silk are frequently seen, giving a charming, though rather bizarre and conspicuous effect.

Red or yellow and white

(*Continued on page 96*)

(Right) As chic as a French frock is a bathing-suit made of black Canton crêpe; $58. The rubberized batiste kerchief cap has a gay Persian pattern of red and blue; $4.50. An instep strap adds to the attractiveness of the black satin sandals; $1.95

(Left) Gingham bathing-suits of red, black, and navy blue, checked with white, are among the latest seagoing costumes; $18.50. A ring of roses grows around the snug cap in blue, jade green, or red; $1.50. The laced black satin slippers have white kid soles; $1.95

Silver and black fibre silk trim a sleeveless bathing-suit of black jersey; $9.75. The square wrap combines taffeta and ratine; in blue, yellow, rose, or green; $15. The rubber cap, banded with white daisies, comes in all colours; $6.95

(Right) Many colours gather on a circular cape of Undine, with mediæval scenes; $44. The lady trails a matching bag; $6.50

Sleeveless and slender is this black satin bathing-suit with a shirred skirt; $10.50. The becoming wrap is of a black and white brushed wool and lined with an American beauty, jade, or black rubberized silk called Undine; $45. Daisies bloom on the red or yellow cap; $6.75

SEEN *in the* SHOPS

Note—The Vogue Shopping Service will buy for you without extra charge upon receiving a cheque or money order, or the addresses of the shops will be furnished on request. It should be borne in mind that hats are not returnable. Address The Vogue Shopping Service, 19 West 44th Street, New York City

Grey, the smartest spring colour, and Canton crêpe, the smartest spring fabric, meet on this cool and delightful summer wrap, trimmed, as are many French models, with black monkey fur and made with an unusually becoming collar that reaches to the waist-line. It is well cut and is lined with grey crêpe de Chine; also in black lined with grey; $85

One-half of two costumes or both halves of one is this chic combination of a blouse and skirt of lavender, beige, old-blue, or white crêpe de Chine trimmed with tucks and narrow flutings. The sash ends in wide silk fringe; $65. Peach colour Georgette crêpe makes the lovely summer hat which is trimmed with crêpe flowers in soft colours; $18.30, including a 30-cent tax

A wrap that may go out at any time of day and attend any type of function, with perfect appropriateness, is this of dark blue veldyne faced with black satin in long lines that give a slender silhouette. It is copied from an imported model and is made on the cape-like lines that are finding such great favour with the Parisienne this season; price, $69.50

(Left) A bit of added attraction for the beach, the country club, or for motoring is a skirt and a scarf of striped wool in red, brown, and deep cream colour with fringe in the same shades. With a jersey coat, they make a smart country costume; skirt, $22; scarf, $10

(Right) Summer morning hours and gay yellow dimity are a combination that belong together. This cool frock has pipings, a sash, and a collar of white dimity; in pink, pale green, and light blue; $34. The blue organdie hat has decorative points; $18.30, including tax

VOGUE DESIGNS *for the* SEAMSTRESS

Frock No. 6014
Motifs Nos. 508 and 509

A smart version of the chemise coat-frock in Canton crêpe balances the surplice closing of its blouse with the curved slashing of the tunic. Crescent-shaped motifs outline the lines of the tunic and blouse, and the shoulders and underskirt are trimmed with an all-over design

Blouse No. 6015
Skirt No. 6016
Scallop Embroidery No. 510

A simple bodice with kimono cut sleeves relies upon the effectiveness of scalloped trimming. The skirt is a bouffant tunic of filet net or chiffon trimmed with inserts of lace and tiny Valenciennes lace ruffles. Puffs of net or chiffon may be added to the sleeves for more formal wear

Frock No. 6013

Foulard and crêpe meteor combine to make this charming frock. The long-waisted bodice ends, front and back, in skirt panels of the crêpe, and at the hips are inset, gathered, side panels of the foulard. The little foulard sleeves add a smart touch to the bodice. The frock slips on over the head

Frock No. 6012

A charming frock of black chiffon for daytime wear adds a collar and waistcoat, sleeve trimmings, and an underskirt of brilliantly coloured foulard. The skirt is veiled with graceful petals of the chiffon

Frock No. 6011

One may be smartly French and charmingly Oriental at the same time in this frock of two tones of mat crêpe, which shows a culotte skirt. Embroidered wheels are used on the bodice and skirt

TUB FROCKS THAT SIMPLIFY LIFE FOR THE GIRL FROM FOURTEEN TO TWENTY

Blouse No. 6040
Skirt No. 6041

Half of this frock is conventional enough with embroidered dots on cream organdie, but vagabond tendencies appear in its raggedy organdie edges

Frock No. 6038

This flowered chemise frock decided that scallops were the thing and then went ahead. The blouse and the underskirt are of the same plain material

Frock No. 6042

The smart things about this frock are simply stated, and one is convinced that nothing laces up quite so trimly, even from the back, as linen

Frock No. 6039

A batiste frock may prove that the charm of a Florentine neckline is not incompatible with the smartness of a surplice closing. Its skirt is gathered at the sides

Frock No. 6043

Buttons hold together all the parts of this smart coat-frock which, with praiseworthy economy of means, attains an end both decorative and utilitarian

Blouse No. 6036. Skirt No. 6037
Embroidery No. 513
Georgette and Canton crêpes and dyed, all-over, embroidered filet net make this gown

Blouse No. 6029. Skirt No. 6030
Flaunting the width of its skirt, a silk twill frock trims its hem-line with organdie triangles

Frock No. 6033
Embroidery No. 511
One can't help admiring the gay embroidery and the shoulder-line and sleeves of this gown

Blouse No. 6034. Skirt No. 6035
Embroidery No. 512
Pleasant irregularities in the outline of a long-waisted, slip-on frock are the bouffant loops

THE SLIM SILHOUETTE, ASSURED OF ITS POSITION IN THE WORLD OF FASHION, MAKES A GENEROUS ALLOWANCE FOR THE CRISPNESS OF ORGANDIE AND TAFFETA

Frock No. 6032
In a slip-on frock with a slightly flaring hem-line, puffed or bell-shaped sleeves of dyed lace receive moral support from a pointed lace panel just as long. The fitted waist-line is emphasized by a very narrow belt

Frock No. 6028
Persons who have never been able to wear stripes up and down or across, will find this arrangement, which is neither one nor the other, but becomingly spiral, very satisfying. The skirt is circular in cut

THESE BATHING-SUITS PROVE THAT ONE MAY BE JUST AS SMART IN THE WATER AS OUT OF IT

Bathing-suit No. 6006

(Left) Even a bathing-suit may wear a petal skirt, as this smart one of checked taffeta and narrow bias folds testifies. The knickerbockers and short sleeves curve upward at the sides

Bathing-suit No. 6007

(Right) Very chic is this kimono-cut bathing-suit of wool jersey with its fulness adjusted to simulate a yoke and with boyish trousers. Bands of ciré ribbon form a striking pattern

Bathing-suit No. 6010

This distinctive bathing-suit combines two shades of heavy Canton crêpe and is made with slim panels and snug knickerbockers. The slight draping at the waist-line relieves the severity. This model would be equally smart in wool jersey

Bathing-suit No. 6008

(Left) A great deal of chic is confined in the brief space between the surplice neck-line of this silk jersey bathing-suit and the hem-line which tilts up at the front to reveal trim little trousers with a bright Hindu motif

Bathing-suit No. 6009

(Right) For the woman who is jealous of her white arms and shoulders, this costume is practical and very smart. The buttoned breeches and trim cuffs add a boyish air. It would be effective made of jersey in a dark shade

They say the surest art
To reach a husband's heart
Is lots of good delightful food
With Campbell's Soup to start.

Starting Right

First a good soup—Campbell's Tomato! The inviting flavor stimulates and exhilarates, for the natural tonic properties of the tomato are fully retained in this nutritious food.

Campbell's Tomato Soup

is the rich juice of vine-ripened tomatoes deliciously prepared with pure granulated sugar, creamery butter, and fine seasonings. Especially as a Cream of Tomato it has wonderful food value and tastiness. Eat it today and you will want it often.

Campbell's Bean Soup

All the good of the beans, tasty and nourishing, with a rich vegetable puree. Order a supply from your grocer. The whole family will like it.

21 kinds **15c a can**

Campbell's Soups

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PREPARATIONS

THE MOST EXCLUSIVE FRENCH PREPARATIONS IN AMERICA. PREPARED BY HAND, UNDER PERSONAL SUPERVISION OF MARIE EARLE.

Crème Antirides—The most nourishing skin food and cleansing crème combined. Of the utmost benefit to sensitive skins in very dry or sunny climates. $1.90, $3.85, $5.75.

Emulsion de Concombres—Cooling and whitening and can be applied on top of the crème antirides. $2.90, $5.75.

Lait d'Amandes—A tonic astringent lotion for very sensitive skins. $2.25, $4.50.

Gélèe Antirides—For contracting enlarged pores of the nose and chin, and softening lines and wrinkles. Cleanse the face with Crème Antirides, wiping all Crème from the skin before applying the Gélèe. It will form a glaze which should be left on overnight. $3.75.

Eau Antirides—For removing Gélèe. Also applied on muslin for cooling surfaces unduly reddened through any cause. $2.00.

Elixir—For restoring the skin to its original color and texture. Will remove freckles, tan, brown marks, and roughness. $7.00.

Email 77—For giving the neck and arms a soft, velvety whiteness which will not rub off. If used before exposure to sun and wind will absolutely prevent sunburn, tan and redness. $8.75.

Poudre de Riz—The finest French poudre, in 3 shades, delicately perfumed, will not clog the pores. $3.50.

Compacts—Of delicate perfume, harmless to the skin.
Poudre, 3 shades.
Rouge, 3 shades.
For eyelids, Bleu & Brun. $2.75.

Blanc Gras—A finishing crème to be used before powdering. Protects the skin and gives a soft white appearance. $3.75.

Feuilles de Roses (Liquid Rouge)—As easy to apply as dry rouge by slightly moistening a piece of muslin. Harmless and absolutely natural. $1.75, $3.50.

Tonique pour les Yeux—Apply a little in an eyecup night and morning. Absolutely harmless. Will refresh and aid the vision, removing all effects of strain. $2.45, $4.90.

Cosmetique Liquide—For eyebrows and eyelashes. Especially good for marking the line of the eyebrows. Apply as little as possible on the small brush, removing the surplus on the large, dry, brush. $2.50.

Special Lotion—For pimples, redness or rashes caused by acidity. An antiseptic lotion which, while healing, greatly improves the appearance of the eruption. Apply frequently. The bottle must be thoroughly shaken. $2.25.

War Tax four cents on the dollar

HOME TREATMENT

Any woman can improve her skin and keep it in good condition by devoting five minutes morning and evening to its care.

The foundation of skin preservation is *nourishment and cleanliness.* Skin properly nourished will not redden or line. In the dry, and often alkaline, climate of America, water should not be used for cleansing the face. Crème Antirides can be used on the most sensitive skin.

Write for advice or call at our New York branch where the Marie Earle Treatment will be given by personally trained assistants.

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LINCOLN, NEB.: Miller & Paine, Inc.
BUFFALO, N. Y.: Adam Meldrum & Anderson Co.
BALTIMORE, MD.: Hochschild, Kohn & Co.
TULSA, OKLA.: Miss Nell Jackson

An interesting example of the decorative possibilities of the bathroom is shown in the arrangement of a dressing-table under a mirror set flush with the wall; from Fakes, Bisbee, and Robertson

ON HER DRESSING-TABLE

OF the woes of the feet, the face speaketh. Nor are they woes, alas, which lend to any feminine countenance the sweet serenity of conquered sorrow. One wee excruciating callous pressing more deeply every instant into the suffering skin beneath a too-snug shoe gives an unbecoming look of strain to the eyes, and a corn no larger than a grain of mustard-seed malignantly carves harassed and fretful lines about the mouth. Indeed, feet that are weary and cramped will make a normally pleasant woman begin to look and act like Cinderella's step-sisters, to whom the story-books give no fairy godmother.

Modern seekers after beauty are more fortunate than they. For there is a certain foot specialist with healing in her finger-tips, who practices her science with such success that the effects seem like magic. So restoring and rejuvenating is her method, that certainly she holds a potent key to the coveted garden of comfort. Many a possessor of weary ankles and aching feet has come from the office of this chiropodist feeling that her feet have taken unto themselves the wings of Mercury and that mere existence is new pleasure. To say that for an ordinary treatment this physician first removes what corns or callouses there may be, then rubs into the skin a nourishing cream which strengthens the muscles of the foot, makes them soft and pliant, and relieves congestion, by no means suggests the restfulness induced by so simple a procedure. This is followed by an electric rub that tingles and exhilarates, drawing the blood from strained and tired nerves, and stimulating circulation and causing a refreshing relaxation throughout the whole body. Healing ointment is applied to inflamed or sore spots, and the feet are finally dusted with a delightfully cooling powder.

THE DANGER OF ILL-FITTING SHOES

By the condition and colour of the nails and the texture of the skin, this specialist can tell the sort of diet and exercise needed by each patient, suggesting them while she creates a blissful ease throughout the entire system by the firm and gentle pressure of her fingers on foot and ankle. According to her, the vanity of women, which is popularly supposed to demand shoes a size and a half too small, is less responsible for distorted toes than the inexpertness of salesmen who know more about selling shoes than they do about fitting them.

THE IMPORTANCE OF HIGH SHOES

Inflamed and swollen joints, which result from extreme cases of such trouble, this chiropodist treats with massage, after which the sagging muscles are supported with bandages. In spite of much crusading in their favour and the fashion of heavy, mannish shoes, this specialist says that low heels should never be worn by any one with an arching foot. High shoes are the guardians of pretty ankles, and she who covets them should frequently forego the enticing pump and Oxford.

The feet should receive professional treatment at least once in three weeks. They must have as careful attention each day as do the face, neck, and hands, in order that it may be true of their owner, as Karen exclaimed of her idolized Tante, "Her feet are as perfect as her hands!"—provided that the comparison is as gratifying as it was in the case of Madame Okraska.

This chiropodist makes a formula of wonderfully healing properties which she uses in her own treatments and which she sells for 78 cents a jar. It relieves the peculiarly varied torment of chilblains and cures other soreness and inflammation of the feet. She makes, also, an excellent tonic for wearied, strained, and impoverished muscles, which may be purchased for $2.08 a bottle, and a skin food which costs $2.08 a jar. Her foot powder costs 26 cents a can. She also offers a delightfully successful liquid nail polish for 78 cents a bottle. The prices quoted here include the war tax which amounts to four cents on each dollar.

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. In ordering dressing-table articles, enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York.

Five polishes prepared by the authority on the care of nails

Liquid Polish

Waterproof! Lasting! Spread this rosy liquid evenly over the surface of your nails. In a moment it dries, leaving no stickiness and no odor. No rubbing, no buffing—quick, easy, and the result a sparkling, jewel-like brilliance that lasts for a week or more—35c.

Cake Polish

A compact cake polish—the old favorite. Velvety smooth, does not break or crumble—very economical. Rub a little on the palm of one hand, pass the nails of the other hand lightly, swiftly, over the powdered palm. In a moment you have nails that are noticeably lovely. Pink or white—35c.

Paste Polish

An especially smooth paste—easily distributed over the nail surface to give an even polish. Tints the nails and produces a brilliant finish. Waterproof, lasting—washing actually improves the polish. Pink or uncolored—35c.

Powder Polish

Instantaneous! Convenient to carry! Easy to use! At last a powder polish without messy spilling. Shake a little onto the palm of one hand, use it as a buffer, brushing it lightly, quickly, over the nails of the other hand. A quick, gleaming polish that is the most brilliant of all. Pink—35c.

Stick Polish

A successful stick polish—one that really gives the brilliance you demand. No matter what form of polish you prefer for regular use get a Cutex stick to carry in your hand-bag—the stick is the most convenient form of polish. Pink—35c.

HERE are the five Cutex Polishes—Liquid, Cake, Powder, Paste, Stick—so prepared as to give every woman the most efficient polish in just the form she prefers.

Each formulated by the authority on the nature and care of the nails, each formula worked out with the same technical knowledge that gave you Cutex Cuticle Remover.

Cut the coupon below and test the Cutex Polishes now prepared for you. Send for as many as you want. Test each one and determine which is best suited to your nails, which gives you the particular brilliance you prefer.

In any Cutex Polish you have a preparation that does not dry the cuticle, that keeps the nail itself healthy and in good condition. After your first application you will find your Cutex Polish as efficient, as trustworthy a finish for your nails, as Cutex Cuticle Remover is for the removal of dead surplus cuticle.

Get these special miniature packages—each containing a supply sufficient for two weeks—or more. See for yourself which one gives you the beautifully finished finger nails that mark the well-dressed, smartly turned out woman of today.

Notice that Cutex Polishes come in Liquid, Cake, Paste, Powder and Stick form—no matter what style of polish you prefer you can find it here. In the coupon below, check the ones you want to test. Mail the coupon with the required number of stamps or coins.

Special introductory offer—send today

THIS is a special introductory offer. Because of the cost it cannot be continued indefinitely. These miniature test packages are especially prepared to enable Cutex users to test the polishes with the least possible inconvenience and delay. Mail your coupon with stamps or coin. The samples are five cents each or all five samples for twenty cents.

Write your name and address plainly—otherwise your package will not reach you.

Address Northam Warren, Dept. 306, 114 West 17th Street, New York. If you live in Canada send to Dept. 306, 200 Mountain Street, Montreal.

Northam Warren, Dept. 306, 114 W. 17th St., New York City

I enclose.....for test package (or packages) of Cutex Polish. Send style checked below—

☐ Liquid . . .	5 cents	☐ Stick . . .	5 cents
☐ Cake . . .	5 "	☐ Powder . . .	5 "
☐ Paste . . .	5 "	☐ All five . . .	20 "

Name.....

Street.....

City.....State.....

Clip this coupon—mail it today and try these wonderful polishes

The Newest Thing for Sportwear—

GOLFLEX

Golf Suit with Knickers

Until you have worn one of these super-comfortable knickerbocker golfing suits, you haven't experienced the real joy of hiking across country. Absolute untrammeled freedom combined with trim smartness makes them a welcome addition to the wardrobe of the outdoor woman or girl.

You can depend upon all GOLFLEX suits, coats and dresses to be absolutely correct—superior in cut, tailoring and fabric. Sold, at moderate prices, in a good store near you.

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WILKIN & ADLER, INC., 11 EAST 26TH ST., NEW YORK

VOGUE
PATTERN COMPANY
INC.

Patterns may be ordered by mail from New York, or from the pattern showroom nearest you. Or they may be purchased at any of the shops listed below, where books of colour sketches and lengths of the season's favoured materials are also exhibited.

Sizes: Patterns are cut in sizes 34 to 42 in. bust measure, 24 to 32 in. waist measure, and 35 to 43 in. hip measure, unless otherwise specified. When ordering patterns by mail, please state your size.

Prices: Patterns are priced at 65 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to and including 12 years; $1 for one-piece frocks, long coats, and long négligées. Special staple patterns are 40 cents each.

Patterns May Be Bought At:

AKRON, OHIO: The A. Polsky Co.
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ATLANTIC CITY, N.J.: Braunstein-Blatt Company
BALTIMORE, MD.: Hutzler Brothers Company
BLOOMINGTON, ILL.: Mayer Livingston & Co.
BOSTON, MASS.: Vogue Pattern Co., Inc., 125 Tremont St., Room 202
BROOKLYN, N.Y.: Abraham & Straus
BUFFALO, N.Y.: Flint & Kent
CHARLOTTE, N. C.: J. B. Ivey & Company
CHICAGO, ILL.: Carson, Pirie, Scott & Company.
CINCINNATI, O.: H. & S. Pogue Company
CLEVELAND, O.: Halle Bros.
COLORADO SPRINGS, COLO.: The Ann Curtis Shop, Chamber of Commerce Building, Suite 2
COLUMBUS, OHIO: The F. & R. Lazarus & Co.
DALLAS, TEXAS: Titche-Goettinger Company
DAYTON, OHIO: The Rike-Kumler Company.
DETROIT, MICH.: The Shop of Black, 2nd floor, Washington Arcade
FORT WAYNE, IND.: Wolf & Dessauer
GRAND RAPIDS, MICH.: Friedman-Spring Dry Goods Company
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LAKE CHARLES, LA.: The Muller Co., Ltd., 625 Ryan St.
LANCASTER, PA.: The Donovan Co.
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LITTLE ROCK, ARK.: The Gus Blass Company
LONDON, E. C., ENGLAND: Vogue Pattern Co., Inc., Rolls House, Breams Building
LOS ANGELES, CAL.: Bullock's
LOUISVILLE, KY.: The Stewart Dry Goods Co.
MIAMI, FLA.: Burdine & Quarterman
MILWAUKEE, WIS.: The Specialty Shop, 106 Wisconsin St.
MINNEAPOLIS, MINN.: The Dayton Company
NASHVILLE, TENN.: Weinberger's, Church Street at Capitol Boulevard
NEWARK, N. J.: L. Bamberger & Co.
NEW ORLEANS, LA.: D. H. Holmes Company, Ltd.
NEW YORK CITY: B. Altman & Co., Fifth Avenue and 34th Street, or Vogue Pattern Co., Inc., 19 West 44th Street.
OKLAHOMA CITY, OKLA.: The Kerr Dry Goods Co.
PADUCAH, KY.: The E. Guthrie Co.
PHILADELPHIA, PA.: Vogue Pattern Co., Inc., Empire Building, Room 304, 13th and Walnut Streets
PITTSBURGH, PA.: Joseph Horne Co.
PORTLAND, ORE.: The Waist Shop, Lennon's Annex, Portland Hotel Court
PROVIDENCE, R. I.: Gladding Dry Goods Company
RICHMOND, VA.: The Gift Shop, 320 East Grace Street
SACRAMENTO, CAL.: Weinstock-Lubin and Company.
SALT LAKE CITY, UTAH: Keith-O'Brien Company
SAN ANTONIO, TEX.: The Specialty Shop, 240 College Avenue, or Wolff & Marx Co.
SAN FRANCISCO, CALIF.: The White House, Raphael Weill & Co.
SEATTLE, WASH.: The MacDougall & Southwick Co.
SIOUX CITY, IOWA: Pelletier's
ST. LOUIS, MO.: Stix, Baer & Fuller Dry Goods Company
ST. PAUL, MINN.: Mannheimer Brothers
SYRACUSE, N. Y.: Dey Brothers Company
WASHINGTON, D. C.: The Wells Shop, 1331 G Street, N. W.
WORCESTER, MASS.: Slocum's Silk Store, 418 Main Street

Complete Selection: A complete selection of all recent pattern models is shown in the Vogue Pattern Quarterly. Published four times a year.

Vogue Pattern Quarterly

Summer Edition	May 1
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Winter Edition	Nov. 1
Spring Edition	Feb. 1

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STUTZ
GOOD IN A DAY
The sturdy fighting qualities of the Stutz car
make a strong appeal to red-blooded Americans
STUTZ MOTOR CAR CO. OF AMERICA, INC., Indianapolis, U. S. A.

DEDICATED TO BETTER HOMES

One of the Three or Four

There are three or four home furnishing institutions in America which by virtue of the care, thought and competence reflected in their merchandise selections have come to be recognized as the authorities on correct home making.

The California Furniture Co. of Los Angeles is proud to be numbered among these three or four.

We attribute our cherished position to a deep seated sense of the responsibility which must be associated with the creation of that environment which influences and affects the very character and ideals of our American citizenship.

We seek the opportunity to co-operate with those who would make their homes more beautiful. Qualified counsel involves no obligation.

California Furniture Co.
BROADWAY 4-646
NEAR SEVENTH
INTERIOR DECORATORS
LOS ANGELES, CALIFORNIA

We ship to all parts of the United States

With this frock of dotted Swiss, one may express any of one's temperamental fancies for colour, for it may be had in French blue, rose, jade, or grey; in sizes 3 and 4 years; $10; and in sizes 5 to 7 years; $12.75. The same model may be had in English sateen or English print in 3 and 4-year sizes; $7.50; and 5 to 7-year sizes; $10

A button-trimmed sweater of silk and wool may be had in white, French blue, tan, rose, jade, henna, or orange; 1 to 2 years; $3; 3 to 4, $3.25; 5 to 6, $3.75; 7 to 10, $4.25

One who is not yet four may have a pair of rompers with ducklings on one's chest; in pink, yellow, French blue, or tan; in chambray from 1 to 4 years; $7.50; in linen; $10

(Below) A little frock of crêpe with appliqué circles may be had in rose, blue, green, yellow, or tan, in all sizes up to 10 years; $7.50; bloomers may be had to match; $2.50

(Below) A white wool darning stitch decorates this chambray frock which may be had in apple green, pink, blue, yellow, or brown, in sizes up to 10 years; $7.50; bloomers; $2.50

Note — These frocks are made to order and are not returnable

THESE SMALL AND TEMPTING FROCKS WHISPER "COME PLAY WITH ME" FROM THE SHOP WINDOWS

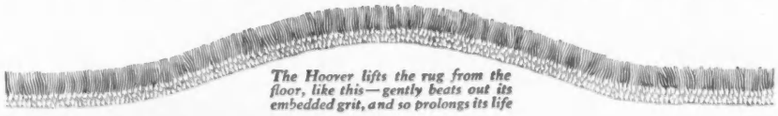
Rarely does an indisputably safe investment yield so high a dividend, over as long a term of years, as an investment in a Hoover for your home. For this efficient cleaner actually returns its full cost every twelve months through the savings it effects. It pays this 100% annual dividend by reducing your present carpet-cleaning expense, by lowering the cost of household help, by cleaning so dustlessly that less laundering of curtains is required, by bettering the family health through fostering greater sanitation, and by very materially prolonging the life of your valuable rugs. Only The Hoover gently beats out all nap-wearing, embedded grit, as it electrically sweeps and suction cleans. *Invest* in a Hoover.

The HOOVER

It Beats — as it Sweeps — as it Cleans

Write for booklet, "How to Judge an Electric Cleaner," and names of Authorized Dealers licensed to sell and service Hoovers bearing our guarantee

THE HOOVER SUCTION SWEEPER COMPANY, FACTORIES AT NORTH CANTON, OHIO, AND HAMILTON, ONTARIO



The Hoover lifts the rug from the floor, like this—gently beats out its embedded grit, and so prolongs its life

California's Finest Store

June is Orange Blossom Time-

June- -The bride's very own month--- the honeymoon month that lingers sweet in one's memory as long as memory lasts, should be planned for Southern California --- Los Angeles, where the orange blossoms are real and fragrant --- immaculate emblems of purity, caressed by sunshine, fondled by gentle zephyrs and giving glorious promise of that rich fulfillment which is the golden harvest of wonderful days.

---And to add to the allurement of it all, is the wholly bewitching raiment of brides --- from single garment to complete trousseau --- At Blackstone's --- California's finest store.

N. B. Blackstone Co.
Los Angeles

Blackstone's
UT PROSIMUS
Los Angeles

RENÉE ADORNS THE MODE

LIKE a fairy scattering over the mode flowers of unheard-of beauty, Renée offers this season the loveliest of new embroideries. As a rule, these embroideries are used in more or less narrow bands, as borders for coats or along the closing of the chemise frocks, but at times they appear in motifs of ornament, on collars, or along the seams of garments. Usually they seem rather like a slight roughening of the material, at first glance, for they are always in according colours. Rarely is any contrasting colour introduced, unless it is a bit to be seen through openwork in the embroidery. The design at the upper left in the sketch at the top of the page is worked in matching silk or wool, and appeared on the model called *"Cri du Cœur"*, at the Renée opening, with an outlining of white embroidery.

WAXED FRINGE AND APPLIQUÉ

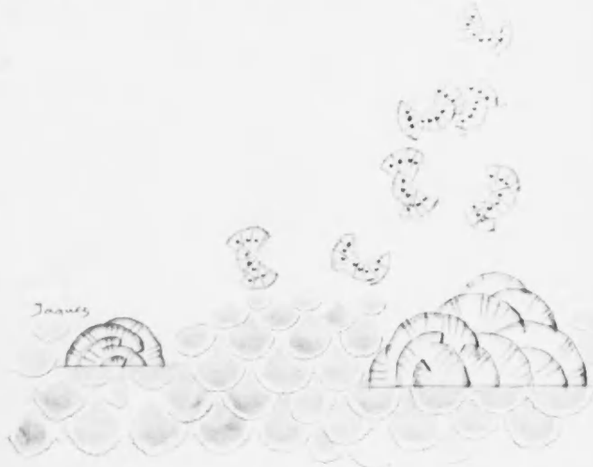
The fairy in the same sketch wears a frock of cloth cleverly ravelled into fringe which is waxed on the ends in a fashion Renée has devised, and the dahlia, which appeared on the gown "Ophélia", has a centre of mauve velvet and petals of crystal. The delicate swaying vines below it are an appliqué of cloth or linen, contrasting with the foulard frocks on which Renée uses them, and embroidered all about with a delicate stitch of matching or contrasting colour.

Perhaps the most charming of all these unusual decorations for frocks are the dainty, airy butterflies or fans which appear in the sketch at the bottom of the page. These are made of very narrow pleated ribbon and are deftly arranged in groups. The fineness of the work which goes into their making is seen only on close inspection.

THE PETAL EMBROIDERIES

Another type of trimming is that shown at the lower half of the sketch at the bottom of the page. This is used on frocks of organdie or linen or even of twill and consists of overlapping rounded petals laid flat in two or three rows along the edges of skirts or jackets or around the collars of wraps. The quillings at the lower right in the same sketch are stitched bits of the fabric of the costume, laid one over another and following the line of revers or neck. These are only a few of the countless novel trimmings which Renée has originated.

These embroideries and novel trimmings are the chief distinction of the present mode, the lines of which are little changed from those of recent seasons. All the houses feature these delightful and original trimmings, and each has created its own types.



The chief distinction of the new mode, little changed in its main lines, consists in the novel embroideries and trimmings, of which each house shows many engaging varieties. These airy butterflies and overlapping petals are inventions of Renée

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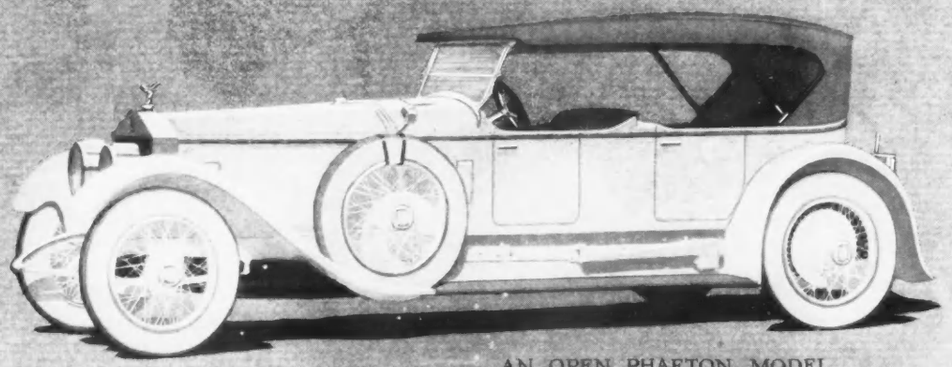

AN OPEN PHAETON MODEL
COMPLETELY EQUIPPED $14,950

An Interesting Description of the Chassis will be mailed upon application, with Color Engravings of Models, and any General Information desired

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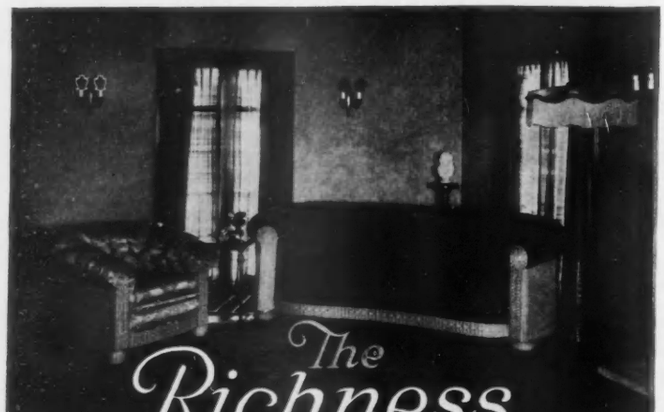

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You can buy genuine REEDCRAFT "in your own home town"

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THE REEDCRAFT COMPANY

Los Angeles 919 South Broadway
Chicago 916 Michigan Avenue

REEDCRAFT

In capturing a celebrity, as in capturing a wife, there is a stage where the right word is best said with flowers

THE TAMING OF THE LION

(*Continued from page 59*)

great man should already be well known. It is even better that he should be just rising to fame, and the greatest success of all is to choose a man whose celebrity may be perfected by your assistance. In a little while, every one will think that you "made" him. Could anything be more flattering to you?

There is another point worthy of your consideration. Just as a young doctor in these days aims, not at general practice, but at being a specialist, so must you guard against gathering carelessly in your salon people of too many kinds. You have no use for a mob. Therefore, you should, according to your tastes, establish a musical, political, or literary salon, or even a psychic one. It is much more amusing.

THE SPECIALIZING OF SALONS

If you decide upon a musical salon, it is wise to keep to one school. No people are more difficult to handle than amateurs of music. You must, at all costs, avoid arranging in your salon a meeting of the disciples of Ravel and the partisans of Debussy or the adherents of the Group of Six. Otherwise, you may see sonatas end in storms of invective. Besides, no one will be grateful to you for your eclecticism. Therefore, keep to one group, even though you understand not at all its tenets, and defend it blindly. You will thus be honoured by the dedication of bits which will perhaps be played *chez Colonne* after your death, and you will attain the reputation of being a highly superior person.

In the matter of politics, you may safely exercise less care. Nothing so flatters a bolshevistic deputy as to be invited to a house where an ultramontane senator is held in high respect. You may play cleverly with these complex rivalries. These members of Parliament are flattered when one pretends to believe that, in spite of their opinions, they have a personal worth which can not be resisted, and even more flattered when one seems to take them for men of the world. A few good dinners of this sort, and in less than three years you will be making and unmaking ministries at will. It is a vastly absorbing game.

THE LITERARY HUNGER

Since dinners have been mentioned, this is the place to speak of the literary men. This type of man is the most susceptible of all to gastronomic flattery, and it is not even a paradox that a literary salon is essentially a dining-room. If your table is above reproach, you will have no trouble in finding five or six notable Academicians for your weekly dinners. On that start, you can safely count on ten or twelve writers, already famous, for the next week-end. But you must watch your cook. Make any sacrifice which may prevent her spoiling the entremets. I know one great novelist who, merely because of a single attack of indigestion, has never since been inside a house at which he had long been a frequent guest.

THE SALON OF THE DEEPLY LEARNED

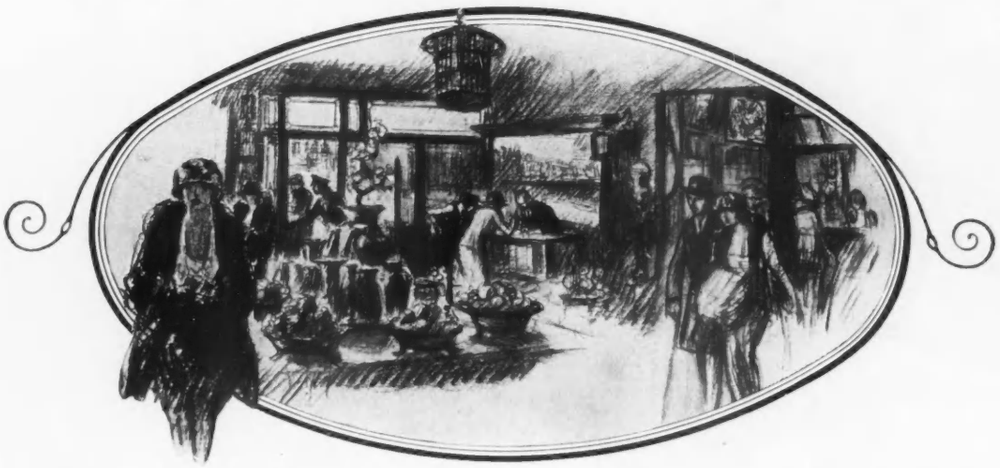
Last of all, there are the philosophic or psychic salons. It is not necessary, in order to preside over them, to have read Spinoza or Allan Kardec, but it is absolutely essential that you should know that M. Bergson and M. Benda must not be invited on the same day. "*Tantæne animis cælestibus iræ?*"

You will do well to leave to the social leaders in country places the task of summoning spirits, especially the spirits of the great men of the past. That is a way out of the difficulty. Yet how clever, if M. Boutroux should refuse to come to one's Thursdays, to be able to summon with an authoritative rap the soul of Descartes. Still, a salon of spirits is really too inconsistent.

When you have established your salon, beware of going to sleep in assurance of success. Have a care. The very moment when that success seems most brilliant is the one when it is most in danger, for rivals on all sides are working in darkness. Your ministers, your musicians, your Academicians, your philosophers are besieged with invitations. Your prestige, like that of Napoleon, must be maintained by continual victories. But it is this very contest which is interesting. It maintains youth of mind and body. A woman who has established a salon, has taken the best insurance against time.

THE MOST DIFFICULT ACHIEVEMENT

This discussion must not end without a word regarding one more salon, the most difficult, yet the most flattering of all. This—it will amuse you, no doubt—is the salon where nothing happens, where no glory is planned, where no intrigue is furthered, the salon where people come for the pleasure of being together, for the extraordinary purpose of talking. One dares not give advice as to this salon. Yet this may be said, if you can gather thus about you even a dozen people who are drawn there solely by the charm of your conversation and who will remain faithful to you, the most famous, the most powerful of your rivals will be pale with jealousy.



The Story of a Friendly Little Shop

Told again on the occasion of "The Gift Shop of Fifth Avenue" entering its new shop on the south-west corner of Fifth Avenue and Thirty-ninth Street, diagonally across from the Union League Club.

SHOPS, as they grow large, often lose in their growing, the personality which has been responsible for their first success.

So the story of Ovington's and of its new home is told here to show to you something of the spirit that pervades the place; to display, if we can, the personality which has been undisturbed by growth—the unique character which makes Ovington's so outstanding.

Seventy-five years ago, Ovington's was neither large nor famous. It was a young shop in those days—back when Polk was President, but it displayed, even then, the same two characteristics through which it has grown and grown.

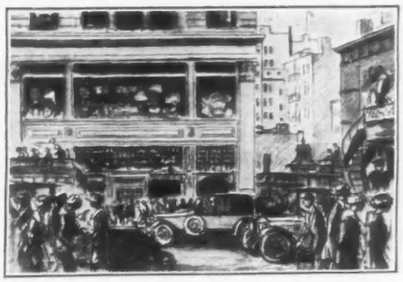
First—charming things at sound values

In those days money was dear and goods were cheap, and the housewives of the day were thrifty.

And had Ovington's been founded upon any other than the principle of substantial values, it would, then, have withered before it bloomed.

But wither it did not. Grow it did. And the judgment of what was charming and unique, combined with judgment of good values, has made it grow and grow throughout the years.

Always, too, it was a friendly little shop—a shop where no haughty attendants urged its patrons to buy; a shop where hostesses of three generations felt free to come, to compare and to consider.



The new shop—Fifth Avenue at 39th Street

The shop grows: The spirit remains unchanged

Ovington's has greatly grown since 1846. Now it is in its new home—its home for many years to come. Its offerings are more varied, more distinctive than ever.

Today, distinctive lamps and shades, odd furniture, sturdy Sheffield and mirrors of good line and above all, the smartest of gifts may be had—as well as the fine china and glassware.

But the spirit of friendliness, of unobtrusive welcome and help is still here. The old, old idea of good values, good taste and good choice is with us yet.

You are always welcome at 438 Fifth Avenue.

OVINGTON'S

"The Gift Shop of Fifth Avenue"

Fifth Avenue at 39th Street

forever after

No jewels so becomingly adorn the bride as her soft-lit lustrous necklace of genuine Coro Pearls.

As a gift, their loveliness pays tribute to the bride.

As an omen, Coro Pearls are matched as perfect lovers are.

As a keepsake, Coro Pearls are genuinely beautiful, ever useful and everlasting.

The bridesmaids, too, will treasure such a gift and make this June memorable forever after.

Coro Pearls

are guaranteed indestructible and to retain their lustre. Now being shown in necklaces of various sizes and lengths at fine jewelry departments. Prices, $5 to $210. These stores are also showing *Coro Costume Jewelry* — clever, original, individual, but inexpensive.

Write for the beautiful Art Portfolio of Coro Pearls.

CORO, *Marbridge Building*
New York

IN CANADA, THE T. EATON CO., LTD., TORONTO

SOCIETY

Births

NEW YORK

Bacon.—In April, to Mr. and Mrs. Cleveland F. Bacon, a son.

Baldridge.—In April, to Mr. and Mrs. J. Lakin Baldridge, a son.

Rhoades.—On April 9, to Mr. and Mrs. Stephen P. N. Rhoades, a son.

BALTIMORE

Gary.—On March 28, to Mr. and Mrs. James A. Gary, second, a daughter.

LONDON

Holland.—To Mr. and Mrs. Lionel S. Holland, a daughter, Ann Barbara Holland.

Marriott.—On April 2, to Major and Mrs. John C. O. Marriott, a son.

Deaths

NEW YORK

Converse.—On April 4, at Pasadena, California, Edmund C. Converse, husband of Mary Dunshee Converse.

Howell.—On April 4, at Hagerstown, Maryland, Charles L. Howell, husband of Clara Stonebraker Howell.

James.—On April 9, in Paris, John Sylvester James.

Lawson.—On April 6, Anne Ahern Lawson, widow of J. Herbert Lawson.

McLane.—On April 10, Guy Richards McLane.

Ogden.—On April 5, Louisa H. Ogden.

Palmer.—On April 15, Miln Parker Palmer, son of the late Nicholas Fletcher Palmer.

Phœnix.—On April 11, Phillips Phœnix, husband of Lillie Lewis Phœnix.

Pierce.—On April 16, Marion Douglass Pierce, wife of George Burgess Pierce.

Remsen.—On April 12, Charles Remsen, husband of Lilian Jones Remsen.

Roe.—On April 15, Katherine Bogert Roe, wife of Charles F. Roe, Major-General, U. S. A.

Schoonmaker.—On April 12, Matilda Cooper Schoonmaker, widow of Cornelius Marius Schoonmaker, Captain, U. S. N.

Van Buren.—On April 13th, at Bournemouth, England, Henrietta Irving Van Buren, widow of Smith T. Van Buren.

White.—On April 4, Evelyn Marbury White, daughter of the late B. Ogden White.

BOSTON

Mifflin.—On April 4, George H. Mifflin, husband of Jane Phillips Mifflin.

Richardson.—On April 11, Homer Bartlett Richardson, husband of Mary Upham Richardson.

MINNEAPOLIS

Rand.—On April 15, Rufus R. Rand, husband of Suzanne Mealey Rand.

PHILADELPHIA

Barker.—On April 9, Wharton Barker.

WASHINGTON

Porter.—On April 10, Henry Kirke Porter, husband of Annie de Camp Porter.

Engagements

NEW YORK

Baldwin - Vanderhoef. — Miss Louise Baldwin, daughter of Mr. William Delavan Baldwin, to Mr. George Wyckoff Vanderhoef, junior, son of Mr. George Wyckoff Vanderhoef.

Cameron-Snow.—Mrs. Douglass T. Cameron, daughter of Mrs. Charles Leicester Payne, to Captain William A. Snow, Engineers Corps, U. S. A., son of Major-General William Snow, U. S. A.

Delafield-Marsh.—Miss Charlotte Delafield, daughter of Mr. Louis Livingston Delafield, to Mr. Robert McCurdy Marsh, son of the late Elias J. Marsh.

Johnson-Thompson.—Mrs. Henry Hale Johnson, daughter of the late James R. McLeod, to Mr. Jonathan Thompson.

Landon-Parker.—Miss Eleanor Landon, daughter of Mr. Francis Griswold Landon, to Mr. Philip Parker, son of Judge Charles W. Parker.

Loizeaux-Howard.—Miss Margaret Loizeaux, daughter of Mr. Joshua D. Loizeaux, to Dr. J. Campbell Howard, son of Dr. Clarence Howard.

Rossiter-Daly.—Miss Dorothy Rossiter, daughter of Mr. Edward L. Rossiter, to Mr. Raymond Daly.

Sharpe-Dana.—Miss Katharine Sharpe, daughter of Mr. Severyn B. Sharpe, to Mr. Albro Dana, son of Mr. Arnold Guyot Dana.

Stevens-Condon.—Miss Caroline Stevens, daughter of Mrs. Richard Stevens, to Mr. Edward B. Condon, son of Mr. Thomas G. Condon.

Thompson-Eddy.—Miss Jean Richmond Thompson, daughter of Mrs. William Reed Thompson, to Mr. Thomas H. Eddy, son of Mr. Dawson Eddy, of Birmingham, Alabama.

BALTIMORE

Berry-Stuart.—Miss Margaret Atkinson Berry, daughter of Mrs. T. Alexis Berry, to Dr. Daniel H. V. Stuart, junior, son of Rear-Admiral Daniel H. V. Stuart, U. S. N., of Washington.

Scott-Bloomfield.—Miss Helen Scott, daughter of Mr. Townsend Scott, to Dr. Maurice Bloomfield.

BOSTON

Fiske - Sanderson.—Miss Rosanna Fiske, daughter of Mr. Charles H. Fiske, junior, to Mr. Lloyd Bowen Sanderson, junior, son of Mr. Lloyd Bowen Sanderson.

CHICAGO

Scott-Soames.—Miss Marion Scott, daughter of Mr. Frank Hamline Scott, to Captain Julian Alfred Soames, of Byrn Estyn, Wrexham, North Wales.

CLEVELAND

Upson-Warren.—Miss Henrietta Upson, daughter of Dr. George Dwight Upson, to Mr. Henry P. Warren, junior, son of Mrs. Henry P. Warren, of Albany.

WASHINGTON

Pearce-Noyes.—Miss Adelaide Pearce, daughter of Mrs. William H. Pearce, to Mr. Theodore P. Noyes, son of Mr. Theodore W. Noyes.

Weddings

NEW YORK

Cattus-Ver Planck.—On May 21, in Saint Michael's Episcopal Church, Mr. John Conrad Cattus, son of Mr. John Van Antwerp Cattus, and Miss Margarita Schuyler Ver Planck, daughter of Mr. William Gordon Ver Planck.

de Kermaingant-Munroe.—On April 11, in the Church of Sainte Philipe de Roule, in Paris, Mr. Louis de Kermaingant, son of Mr. Louis de Kermaingant, and Miss Yvonne Munroe, daughter of Mr. George P. Munroe.

de Vauloge-Kingsland.—On April 12, in the Church of Saint Clothilde, Paris, Viscount Robert de Vauloge and Miss Marjorie Kingsland, daughter of Mrs. Ambrose C. Kingsland.

Morgan-Kobbé.—On April 18, at the home of the bride's mother, in Bay Shore, Mr. Robert Morgan, son of Mrs. Charles Morgan, and Miss Carol Kobbé, daughter of Mrs. Gustav Kobbé.

Morrison-Shaw.—On April 20, in the Church of Saint Mary the Virgin, Mr. Putnam Morrison, son of Mr. David Mitchell Morrison, and Miss Eugenie Shaw, daughter of Mrs. Eugene Shaw.

(*Continued on page 94*)

These Five Effects Twice Daily

Each use of Pepsodent brings these five desired effects:

1—A multiplied salivary flow.
2—Multiplied starch digestant in the saliva, to digest starch deposits that cling.
3—Multiplied alkalinity of the saliva, to neutralize the acids which cause tooth decay.
4—Attacks on film in two efficient ways.
5—High polish, so film cannot easily adhere.

See the Change

When you brush teeth in this way

This offers you a ten-day test of a new, scientific teeth-cleaner. Millions now employ it. Leading dentists everywhere advise it. High authorities see in it a new dental era.

We urge you to see what it means to you and yours.

Watch the film

See what it does for film, the great tooth destroyer. Film is that viscous coat you feel. It clings to teeth, gets between the teeth and stays. If not removed, it may do ceaseless damage. Most tooth troubles are now traced to film.

Film absorbs stains, making the teeth look dingy. It is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea.

See it disappear

Old methods of teeth cleaning do not end film. So dental science has for years been seeking an efficient film combatant.

It has been found, and the methods are embodied in a dentifrice called Pepsodent. Many careful tests have proved it, and the use is now fast spreading the world over.

Watch the effects. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coat disappears. It will be a revelation.

The other effects

The saliva is Nature's great tooth-protecting agent. Pepsodent multiplies its flow. It multiplies the starch digestant in the saliva, to digest the starch deposits which may otherwise ferment and form acid.

It multiplies the alkalinity of the saliva, to neutralize the acids which cause tooth decay. Then it polishes teeth so highly that film cannot easily adhere.

All these effects—natural and essential—come with every application. And they mean such tooth protection as the old ways never brought.

See for yourself. Then read in our book the reason for each new effect.

Old ways have proved inadequate. Tooth troubles have been constantly increasing, until very few escape. And film-coated teeth don't shine.

See what the new way does. Cut out the coupon now.

Pepsodent PAT OFF REG. U.S.

The New-Day Dentifrice

A scientific film combatant which brings five desired effects. Approved by authorities, and now advised by leading dentists everywhere. Supplied by all druggists in large tubes.

531

10-Day Tube Free

THE PEPSODENT COMPANY
Dept. 710, 1104 S. Wabash Ave.,
Chicago, Ill.

Mail 10-day tube of Pepsodent to

Name .....

Address .....

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FOR SPRING AND SUMMER 1921

IT contains all that is new and fresh and beautiful for hand-knitting and crocheting. It's like visiting a world's fashion show; better—because stars from the screen and stage help make its pages entertaining.

In this latest and best of all *Minerva Knitting Books,* you'll find an array of lovely and practical garments for all members of the family.

Each and every article was fashioned of *Minerva Quality Yarns* by an expert of the Minerva Studios, and the directions for making are clear and easily followed.

If you want "the latest" in knitted fashions, be sure to get Volume VI.

At all stores that sell Minerva Quality Yarns. Price 30c—or mailed to you for 35c. (To Canada 40c.)

JAMES LEES & SONS CO.
220 FIFTH AVE., DEPT. V., NEW YORK

S O C I E T Y

(*Continued from page 92*)

Potter-Colford.—On April 7, at Nice, France, Mr. Francis Hunter Potter, son of Mr. Frank Hunter Potter, and Mrs. Knight Colford, daughter of Mr. Edward C. Knight.

Saportas-Tiffany.—On June 1, Mr. Martin Brown Saportas, son of Mrs. R. Brown Saportas, and Miss Marion Tiffany, daughter of Mrs. Henry Fletcher Godfrey.

Smith-Babbitt.—On April 16, in the Chapel of Saint Bartholomew's Church, Mr. James Gregory Smith and Miss Genevieve Cullyford Babbitt, daughter of Mrs. Kurnal Rufus Babbitt.

Storey-Moore.—On May 28, Mr. John de R. Storey, son of Mrs. Edward Storey, and Miss Phyllis Elwyn Moore, daughter of Mr. John Bassett Moore.

Taylor-Shaw.—On April 28, in the Church of Saint Mary the Virgin, Dr. Fenton Taylor, son of Mr. Thomas Fenton Taylor, and Miss Margaret Shaw, daughter of Mrs. Eugene Shaw.

Walker-Harrison.—On April 6, at the home of the bride's mother, Mr. James Blaine Walker, junior, son of Mr. James Blaine Walker, and Miss Elizabeth Harrison, daughter of Mrs. Benjamin Harrison.

Watts-Coltart.—On April 9, at the Hotel Biltmore, Mr. William Alexander Watts, son of Mrs. William Watts, and Miss Irene Coltart, sister of Mr. R. R. Coltart, of Montreal, Quebec.

ATLANTA

Putnam-Traylor.—On April 2, Mr. William Allen Putnam, junior, son of Mr. William Allen Putnam, and Miss Dorothy Couper Traylor, daughter of Colonel George McDonald Traylor.

BALTIMORE

Clark-Keyser.—On April 16, in the Emmanuel Episcopal Church, Mr. Gaylord Lee Clark, son of the late Gaylord Blair Clark, and Miss Julianna Brent Keyser, daughter of Mr. R. Brent Keyser.

Harrison-Payne.—On April 4, Mr. Thomas Walter Harrison and Miss Helen Scott Payne, daughter of Mrs. Louis N. Wilson.

BOSTON

Janvrin-Train.—On April 16, Dr. Edmund R. P. Janvrin, son of Mrs. Joseph E. Janvrin, and Miss Elizabeth Train, daughter of Mrs. Franklin M. Train.

Orr-Ames.—On April 26, in Emmanuel Church, Mr. William Laird Orr and Miss Constance Ames, daughter of Dr. John L. Ames.

Twitchell-Balch.—On May 14, in the First Congregational Church, Jamaica Plain, Mr. Roger Thayer Twitchell, son of Mrs. Edward T. Twitchell, and Miss Lucy Balch, daughter of Dr. Franklin Greene Balch.

IOWA

Barnum-Davis.—On April 9, in Saint John's Church, Cedar Rapids, Mr. Phelps Barnum and Miss Catharine Davis, daughter of Mr. George S. Davis.

PARIS

de Breteuil-Ridgway.—On April 14, Count Jacques de Breteuil, son of the Marquise de Breteuil, and Miss Elizabeth Ridgway, daughter of Mrs. C. Henry Ridgway.

PITTSBURGH

Andrews-Brown.—On April 23, at the home of the bride's parents, Mr. Schofield Andrews, son of Mr. Avery D. Andrews, and Miss Lilian F. Brown, daughter of Mr. J. Stuart Brown.

Gibson-Robinson.—On April 20, Mr. Henry Gibson, son of Mrs. J. Howard Gibson, and Miss Letitia Robinson, daughter of Mr. James Robinson.

RICHMOND

Waddey-Ainslie.—On April 28, Mr. Maxwell Waddey, son of Mrs. Everett Waddey, and Miss Maude Ainslie, daughter of Mr. George Ainslie.

SAINT LOUIS

Smyth-Goddard.—On June 1, at the home of the bride's parents, Mr. Watts Smyth, and Miss Jane Goddard, daughter of Mr. Warren Goddard.

WASHINGTON

Andrews - Tucker. — On April 9, in Saint Margaret's Church, Mr. Eliphalet Frazer Andrews, son of Mrs. Eliphalet Frazer Andrews, and Miss Helen Tucker, daughter of Mr. Charles Cowles Tucker.

Dickey-Gordon.—On April 14, Mr. Robert R. Dickey, junior, son of Mr. Robert R. Dickey, and Miss Leila S. Gordon, daughter of Mrs. George Barnett.

Manners-Fechteler. — On April 20, at Hampton Roads, Virginia, Mr. John Fernon Manners, son of Dr. William Sutton Manners, and Miss Elizabeth Fechteler, daughter of Rear-Admiral Augustus Fechteler, U. S. N.

Weddings-to-Come

NEW YORK

Colt-Curtis.—On June 11, in Saint Philip's Church, Garrison-on-Hudson, Miss Mary Sloan Colt, daughter of Mr. Richard C. Colt, to Mr. Louis Curtis, junior, son of Mr. Louis Curtis, of Boston.

Jackson-Maxwell.—On June 11, at the home of the bride's aunt, Mrs. Nicholas F. Brady, at Roslyn, Miss Betty Jackson, daughter of Dr. John A. Jackson, to Mr. Howard W. Maxwell, junior, son of Mr. Howard W. Maxwell.

BOSTON

Curtis - Cantacuzène-Speransky. — On June 27, in the Episcopal Church, at Nahant, Miss Clarissa P. Curtis, daughter of Mr. Thomas Pelham Curtis, to Prince Michael Cantacuzène-Speransky, son of Prince Michael Cantacuzène-Speransky.

CHICAGO

Leonard-Casselberry.—On June 25, in the Congregational Church, at Winnetka, Miss Mary Leonard to Mr. Hibbard Casselberry, son of Mrs. William Evans Casselberry.

Matz-Boyd.—On June 25, in the Congregational Church, at Winnetka, Miss Emily Matz, daughter of Mrs. Rudolph Matz, to Mr. Darrell R. Boyd.

Pirie-Withers.—On June 14, Miss Margaret Pirie, daughter of Mr. John T. Pirie, to Mr. Henry Withers, son of Mrs. Henry Withers.

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Miss Claire Nagle

For the Attractive Charm of a Soft, Clear Skin

"Hinds Honey and Almond Cream as a skin beautifier in my opinion is not excelled by any other cream I have ever used. It has the wonderful quality of soothing the skin after outdoor sports which I and most other women indulge in. I would even go so far as to say it is a necessity on my dressing table. As a constant user of this cream I can endorse its use to every woman." (Signed) CLAIRE NAGLE

Hinds Honey and Almond Cream

THE CHARM OF YOUTH

These Superior Toilet Requisites, Attractively Packaged. Quality and Purity Guaranteed.

Hinds Honey and Almond Cream in bottles	50c
Hinds Cold Cream in tubes	30c
" " " in jars	60c
Hinds Disappearing Cream in tubes	30c
Hinds Cre-mis Soap, large cakes	35c
" " " guest "	15c
Hinds Cre-mis Talcum in cans	30c
Hinds Cre-mis Face Powder, large boxes	60c
Hinds Week-End Box, assorted, 6 trial pkgs.	50c

Trial Size of Cream, each 4c. Talc, 2c. Face Powder, sample 2c. or trial, 15c. Soap, 8c. Enclose these amounts, but no foreign stamps.

Try your dealer, but if not obtainable, order of us. We will send postpaid in U. S. and guarantee satisfaction.

Write A. S. HINDS, 262 West St., Portland, Me.

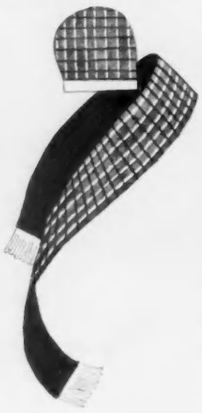
A gay little rubber shade hat is of plum colour with red poppies and blue stripes; in many colour combinations; $6.95. The attractive bag and garters come in various colours; bag, 65 cents; garters, 50 cents

WHAT THE SHOPS CAST

(*Continued from page 75*)

checked gingham bathing-suits make summery spots of youthfulness here and there, under big red parasols. They are so much like their sister costumes of the veranda, even to their white linen collars and narrow string belts, that one is not quite sure, until their wearers rise, whether or not they are ocean bound. Jersey, too, is used for a slim and boyish bathing-suit made almost exactly like a masculine two-piece suit, showing a feminine leaning only in the girdle of silver cord or the sash of black satin. Gaily coloured tricolette sashes in plaids and stripes are often tied at one side to relieve the extreme severity. These jersey suits are sleeveless and allow a great deal of freedom for those who really swim for the love of the sport.

It would seem that all the colours of the rainbow have been stolen for the snug little caps of rubberized batiste which almost invariably accompany a black suit. Most of them are trimmed with rubber flowers, such as roses, daisies, or poppies, on a contrasting background, though some are unadorned and fit well over the ears, for the benefit of those who dive. The kerchief cap, always practical and becoming, appears in a gay Persian pattern, combining red and blue, and ties jauntily at the back.



Red and yellow stripe a jade green rubber scarf and a tight-fitting cap for the diver. The scarf may be used as a sash; scarf $1; cap, 50 cents

Beach parasols call to mind the gigantic red and yellow atrocities which have always dotted the sand in the past, but nowadays one sees in their place a great many individual sunshades made of shellacked cloth with a flowered chintz design on a jade or red background. They resemble the Japanese parasols in shape and have the short, sturdy handle of the French umbrella. They are absolutely waterproof, sunproof, and sand-proof and are very moderately priced, as well as very charming.

Among the interesting new bathing-accessories is a rubberized scarf that is equally effective when used as a sash. It is striped with red, yellow, and jade green, and it adds a becoming, vivid touch to a simple black bathing-suit. No less attractive are the practical rubberized bags to carry one's powder and handkerchief, and the ruffled rubber garters which are as decorative as they are useful. In fact, this season, one may rise from the sea looking quite as charming as when one is dressed for the most formal occasion on dry land.

A WALLED GARDEN OF CHARM

(*Continued from page 67*)

crossing line of the outer wall, enclosing the lower terrace. This is given over to roses in beds, borders, and on the high trellises, all framed by an effective planting of shrubbery, and two splendid elms complete the composition.

A GARDEN NOTED FOR ITS HEDGES

The gardens at Mandesleigh are famous for their fine hedges. Towering hedges of spruce enclose the vegetable plots, and high screens of cropped, laurel-leafed willows are used effectively to shut out the adjoining conservatories from view. Something of a rarity in this country, also, is a flourishing hedge of hawthorn which divides the flower-beds of the upper terrace from the rose garden below. The high walls, too, have a green richness of their own, for they are covered with that most beautiful of shrubbery climbers *Evonymus radicans*, or evergreen bittersweet. Accent is given to the whole garden design by the formal planting of cone-shaped Chinese junipers, with their striking grey green foliage, and the terraced part of the rose garden is flanked by tall, pyramid-shaped box-trees planted in tubs.

Against this lovely setting of changing green in hedges, trellis, and walls, an ever-varying succession of flowers is skilfully placed. Many of the more delicate blooms are used in the flower-beds. In the long borders, the display of brilliantly coloured perennials is particularly fine. Iris and peonies are followed by foxgloves, campanula, and delphinium. Great clusters of purple monk's-hood are combined with masses of phlox in many varieties. Standard heliotrope trees are used in effective contrast with the tawny orange colours of tiger-lilies, while the asters, boltonia, cosmos, and chrysanthemums give the garden its richest and most glowing colour in the autumn.

FRANCES BENJAMIN JOHNSTON

Miss Ruth Miller in her unmistakably feminine office. Much of Miss Miller's time is given over to answering personally the hundreds of letters she receives every week from Odorono users

She told women what no one had ever dared tell them before

Now she has a million friends—this young business woman who turned a kitchen into a laboratory and put a certain small bottle on a million dressing tables

By LOIS W. PEARSON

IN Cincinnati there is a very interesting young woman who dispenses a big business in small bottles.

I had heard a great deal of her—how she started her business in her own home; how she dared to tell people some very personal things about themselves; how these same people thank her every day for telling them and regard her as a personal friend.

When I entered the fine new building that houses her business, I felt an awe of the woman with brain and nerve enough to build up such a business with such a product.

For the woman I was to interview was Miss Ruth Miller, founder, manager, and chief owner of The Odorono Company.

In answer to my request that she begin at the very beginning, she said:

"For years we had had and used in our family a physician's formula for a toilet water that prevented excessive perspiration with its twin evils, disagreeable odor and moisture. (Miss Miller is a physician's daughter.)

"To my own friends and family this preparation had become as important as soap and water. It occurred to me one day that it would be as great a blessing to women everywhere.

"The idea persisted. Finally I asked my father to make up about twenty times the usual prescription. This I bottled and induced a few druggists to put on their counters. And there it stayed for many discouraging weeks. It was a new idea—people were either afraid to use it or did not recognize their need for it.

The struggle to get a start

"BUT I was not discouraged—hopelessly. I knew women's instinct for personal daintiness; their need for a perspiration corrective; I knew the efficacy of mine. Why couldn't a sound business be based on these elements?

"My friends were enthusiastic users of this toilet water; why not other women? Women bought dress shields, why not my product? Why couldn't I tell them about it? Surely they would not resent a statement of physiological facts.

"Then began a struggle to persuade my family, my friends, even myself at times.

"But in the face of all that, I even went so far as to design a permanent form for the Odorono bottle—its present form. Then I took the little profit I had made, borrowed a like amount and invested it in newspaper space. I told Cincinnati women what I had; that they needed it and could get it at certain drug stores.

"My home sales grew steadily; then one day a druggist telephoned me: 'All sold out. Can't you send me five or six dozen?' I could and I did.

"Odorono now has more than a million users in this country and it is sold in 34 foreign countries. Even Chinese women use Odorono.

"The great success of Odorono is due, I feel sure, to the fact that it is as perfect as modern science can make it. The original family formula has been vastly improved in our laboratories by hundreds of tests and by years of exhaustive research work by the ablest chemists I could find. If further improvement were possible, we would find it."

I asked Miss Miller to tell me what her greatest business difficulty had been.

Her Chief Business Difficulty

"MY most delicate problem has been to educate people in the physiological fact that they may be 'soap-and-water clean' and still offend against the law of perfect daintiness. The unfortunate part of perspiration odor is that you cannot detect in yourself what others are so keenly aware of in you. And it is such a personal thing no one else will ever tell you.

"Just think of the women you know, refined of instinct and dainty of habit, who would be crushed if they dreamed they offended in this way!

"I get hundreds of letters every week from people who just want to express their appreciation of Odorono. And you would be surprised at the number I get from men. They find Odorono equally indispensable."

And so I came to understand why a million people regard Odorono as a toilet necessity and Ruth Miller as a friend!

I would not take anything for the feeling of assurance that the use of Odorono twice a week gives me. Now I *know* that underarm perspiration, with its unsightly moisture and repellent odor, can never annoy me or those near me.

As easy and delightful to use as the soap and water that cannot correct this peculiar physiological condition; antiseptic and perfectly harmless, Odorono is a perfect product indeed, made so by a woman's vision, a woman's judgment and a woman's work.

Odorono is obtainable at all toilet counters in the United States and Canada, 35c, 60c and $1.00, or sent by mail, postpaid.

Another product of Miss Miller's is meeting wonderful success among women—the Odorono Company's Depilatory. The same thorough scientific effort has been expended to make it what women have so long desired, a *pleasant, feminine* way to remove hair. Fragrant as a French talc, harmless as a toilet cream, one application leaves the underarm white and smooth. At all toilet counters, large package, $1.00.

Ruth Miller will gladly advise you if you are troubled in any unusual way with perspiration and will send her new booklet of interesting information on the subject. All Odorono users are invited to write her for a complimentary sample of The Odorono Company's new "After Cream."

Address Ruth Miller, The Odorono Co., 316 Blair Ave., Cincinnati, Ohio.

LILY OF FRANCE CORSET

The Lily of France is the beautiful corset, worn by beautiful women to make them more beautiful

FOR SALE Prices $5 to $35 EVERYWHERE

LILY OF FRANCE CORSET CO.
303 Sixth Ave., New York

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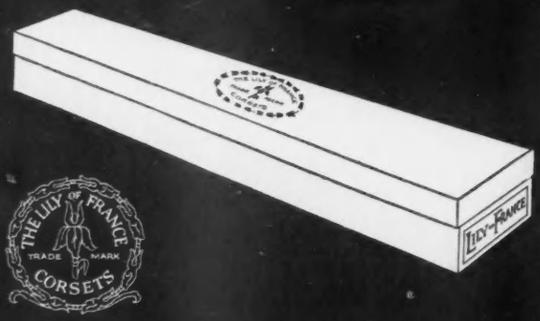

SEEN ON THE STAGE

(Continued from page 65)

and to Rupert Hughes, but they have given her only failure in "Lydia Gilmore", "Egypt", "Caroline", and "The Vein of Gold". Six other plays of mixed merits bring Margaret Anglin's record up to the present season. And now, while Kistemaecker's tawdry drama, "The Woman of Bronze", and her own splendid talents intrigue Broadway the season through, her restless creative spirit bids her show us "The Trial of Joan of Arc", by Emile Moreau, and Euripides' "Iphigenia in Aulis", within ten days.

What more could a repertory theatre have done for Margaret Anglin—and her public? Little more in variety, for here are tragedy, comedy, and farce, Greece, England, France, and America, poetry and prose. Nothing of greater exaltation than Sophocles' "Electra"; nothing more lyric or more delectable than "Twelfth Night". In only one direction—but a very important direction—could true repertory in a theatre with a permanent audience, as well as a permanent company, have been of benefit. This is the direction of truly modern drama. In such an institution she might have given us a dozen distinctly modern pieces of problematical popularity which she could never risk as the backbone of her financial success as a touring star. She might have played the superb tragedy of Masefield's "Nan", or the deft and delicate comedy of "Mr. Pim Passes By"; she might have had the Shaw of "Captain Brassbound's Conversion" or "Great Catherine" or the Ervine of "Jane Clegg". And she might, of course, have given her art to so small, but so marvellous a part as the Lady Mayoress in "Getting Married".

But this is all a matter of "mights", and Margaret Anglin's actual accomplishments speak loudly enough. As they stand, they are more than worthy; they testify to the mind and the ambition of this woman, as well as to what such work means to the reputation of an artist. It is melancholy to recall the names of the women who made their reputations in the last years of the past century and to note how few have stood beside those of dramatists of weight and meaning and how few survive to-day. One thinks of Mary Mannering, Virginia Harned, Maxine Elliott, Annie Russell, Viola Allen, Henrietta Crosman, Amelia Bingham, Maude Adams, Julia Marlowe, and Margaret Anglin. Maude Adams has lived by virtue of the obdurate youth of her own soul and of J. M. Barrie. Julia Marlowe, like Margaret Anglin, adopted the classics. The rest have gone the way of the American theatre.

"THE TRIAL OF JOAN OF ARC"

Of all that is fine in imagination, exalted in feeling, and strong in true drama contained in "The Trial of Joan of Arc", the miraculous maid herself is author. The only distinguished part of Emile Moreau's play is its second act. This is the trial before the recreant French churchmen whom England used for her purpose of discrediting both Joan and her victories as allies of the devil. This scene is a long examination of Joan by her judges. Hardly a line of her rejoinder, hardly a line of her inquisition, is not to be found in the original records of the trial at Rouen. The extraordinary inspiration with which Joan answered her tricky accusers comes over into the playhouse with a beauty and a vigour that do not always cling to matters which are magnificent in their own place, but which some meddlesome and nettlesome playwright decides to set down on the stage. Given such a figure as Joan, such a mind intoxicated with mystic conviction, and given also such venomous persecution as the bishops, and one has that conflict of wills of which the academicians tell us drama is made. The tragedy of its outcome, known to all, adds a sense of rounded design to the whole.

The remainder of the play, which is Moreau's, is pretty poor fustian. The first act is gorged with tiresome, three-volume exposition. The audience must be told every historical detail. It must be privy to the endless jealousies and petty treasons that played round the invasion of France by England. Also, it must know the relationship of each character even unto his fourth and fifth ancestor. The result is a mess of very wearisome dialogue bejewelled with explanatory phrases like, "The little king's granduncle, the Duke of Winchester". Its only purpose is to exhibit the leaning of the English regent, the Duke of Bedford, towards Joan, and to show how Winchester and Warwick made him believe that she had bewitched him, and thus induced him to order her trial.

After the splendid, burning drama of the trial, the third and fourth acts descend to Sardoodledum. They exhibit the supposititious and absurd love of Bedford for the maid, his attempts to rescue her from prison, and finally her execution. The burning occurs, of course, off-stage; but the smoke of that abominable fire, blowing in at the arched casement of this old balcony where the pitiful little king and his court are sitting, brings into the play once more a terrible sense of the intolerable wrong that was done to the most appealing and extraordinary figure of recorded history.

Moreau, who, back in the nineties, collaborated with Sardou in "Cléopâtre" and "Madame Sans-Gêne", wrote "Le Procès de Jeanne d'Arc" in 1909. It was acted in both France and America by Sarah Bernhardt, with, if I remember correctly, Lou Tellegen playing Bedford. Margaret Anglin mounted it first last year in California. She offered it to New York at a benefit performance for the European Relief Fund, while "The Woman of Bronze" kept her occupied in the evenings and rehearsals of "Iphigenia in Aulis" were under way. The favour with which her impersonation and production were received emboldened her to abandon the Kistemaecker's piece and devote her evenings to "Joan".

The production of the play is elaborate and almost always beautiful. As her scene designer, Miss Anglin introduces yet another young American of fresh and unconventional ability, Ernest de Weerth. The colour and simplicity of his great rooms are admirable, though his use of architectural form is not so good. The costumes designed by Kathlene Donahue of San Francisco are uncommonly beautiful.

"The Trial of Joan of Arc" calls for an unusually large cast, and it is, perhaps, remarkable that an even merit is maintained throughout. Except for two of the major figures, the parts are played with proper force, however much the direction permits the players to wander off every now and then into old-school arm-waving. Fred Eric, as Bedford, is a distinct disappointment, however. He misuses his fine voice, lays on too heavily throughout the play, and verges at times, both in voice and gesture, on the ludicrous. H. Langdon Bruce, who plays Warwick, tries earnestly for a fresh impression of active and truculent villainy; unfortunately, though his excellent voice sug-

(Continued on page 100)

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SEEN ON THE STAGE

(*Continued from page 98*)

gests William Faversham, his face suggests Frank Craven.

Margaret Anglin's work in the second act is as remarkable an impersonation as the American stage has seen in many a year. It presents a woman of forty-five, well-nourished, statuesque, in the almost perfect semblance of a maid of eighteen. This is no triumph of costumer and wig-maker. The illusion lies in the spirit of her acting. Through this long act she stands alone in the centre of a great room while from three sides beat down upon her the glances and the questions of banks of inquisitors. In every intonation, as she resists their accusations, resides the innocent faith, the confident belief, of that extraordinary girl who heard the voices at Domremy. The lift of her voice and the turn of her head carry a pathetic youthfulness that even Maude Adams could not equal when she played Joan ten years ago at Harvard in the Schiller version, and that Julia Marlowe nowhere nearly approached in the play by Percy Mackaye which she acted five years before.

For the third act—this Joan does not appear in either the first or last scenes—Margaret Anglin has all the familiar "emotional" power which has become a byword and not always a very appreciative byword in our theatre. This tragic strength which she can summon is no common thing among our actresses. It is so common, however, to the work of Miss Anglin, so constant and invariable a part of whatever dramatic figure she attempts, that it has lost a great deal of the power over one's emotions which it once had. There seems so much more of individuality, of true impersonation, in the subtleties which Miss Anglin can bring to more difficult scenes, to the trial, for instance, or to the scene of gentle disagreement in the first act of "The Woman of Bronze".

"IPHIGENIA IN AULIS"

At the same time that Margaret Anglin was reproducing the "Joan of Arc" which she had first acted in San Francisco, she undertook to revive her performance of Euripides' "Iphigenia in Aulis", first given at the Greek Theatre of the University of California in 1915. In neither case was it a simple matter of rehearsing once more a company already trained in a play. The casts were almost altogether new, and in the case of "Iphigenia", it was to be a production along very different lines, a production made indoors with many of the gewds of spectacle, and ornamented with the music of Walter Damrosch's New York Symphony Orchestra.

This "Iphigenia" has always seemed to me one of the least satisfactory of the Greek dramas. It falls between the stools of tragedy and pure romance, between "The Trojan Women" and its own sequel, "Iphigenia in Tauris". If it could be presented as modern drama is presented, with no foreknowledge in the audience of the final outcome, it would gain greatly as drama. Unfortunately, every one knows to-day, as every one knew in Athens when it was first produced, that there is to be a happy outcome to all the sombre tragedy overhanging Agamemnon and Clytemnestra as their daughter goes to the sacrifice, in order that the Greek ships might escape the calm of Aulis and sail against Troy; and every one knows the means by which this is to be accomplished. It is also true, of course, that we know the story of each of the Greek tragedies we see; but, in the other cases, the spirit of the drama builds throughout to its logical end. Tragedy builds to tragedy; in the case of the other "Iphigenia", romance builds to romance. In "Iphigenia in Aulis" we must build from tragedy that we can not believe in to a happy ending that we all anticipate. If the intercession of divinity and the escape of Iphigenia could be hidden like any "trick ending" of to-day—!

But there remain for us two great beauties in "Iphigenia in Aulis". One is the poetry of the choruses. The other is the heroic anger of the mother, Clytemnestra, when she learns that she has been tricked by a false story of marriage into bringing her daughter to Aulis for sacrifice. Both these beauties the production retained, however much the spectacle and the interposition of Damrosch's futile music distorted the Greek quality of the rest of the play.

Margaret Anglin brought three things to "Iphigenia": herself, Maurice Browne, the director, and the translation of the choruses made by "H. D.". There is rich melody in the translations of Gilbert Murray, but nowhere, I think, the clean, stark beauty that this English poetess matches to the gleaming swords and beaked ships of Mycenæ. In no play but this drama of the descent on Troy is there such an opportunity to picture the primitive beauty of the hosts of Greece, the simpler glory that circled their war and flashed from their straight young swords. From various strophes of the first chorus of the women of Aulis, I take these verses that tell of their discovery of the army of ships:

I crept through the woods
Between the altars . . .
And sudden—light upon shields,
Low huts—the armed Greeks,
Circles of horses . . .

If a god should stand here
He could not speak
At the sight of ships
Circled with ships.

This beauty is too much
For any woman.
It is burnt across my eyes.
The line is an ivory-horn.

I myself have seen the floating ships
And nothing will ever be the same—
The shouts,
The harrowing voices within the house.
I stand apart with an army:
My mind is graven with ships.

I know of no such rendering of the story of Paris and Helen as this of nineteen lines:

Paris came to Ida.
He grew to slim height
Among the silver-hooted beasts.
Strange notes made his flute
A Phrygian pipe.
He caught all Olympos
In his bent reeds.
While his great beasts
Cropped the grass,
The goddesses held the contest
Which sent him among the Greeks.

He came before Helen's house.
He stood on the ivory steps.
He looked upon Helen and brought
Desire to the eyes
That looked back—

The Greeks have snatched up their spears.
They have pointed the helms of their ships
Toward the bulwarks of Troy.

The disappointment of Miss Anglin's "Iphigenia in Aulis" is not that her

(*Continued on page 102*)

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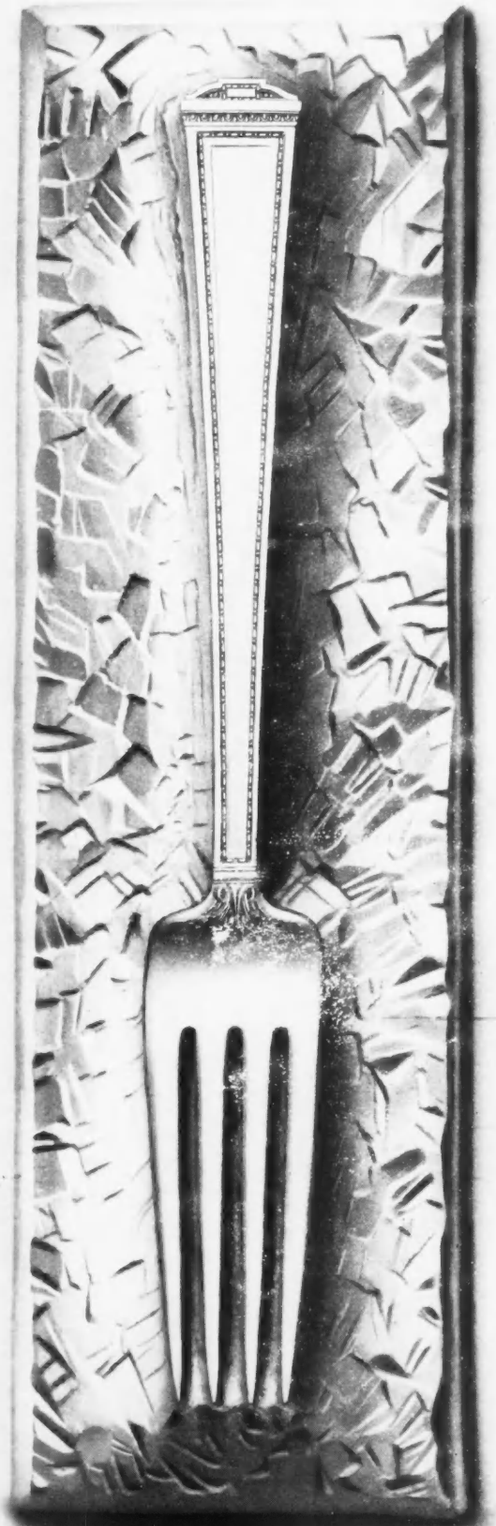

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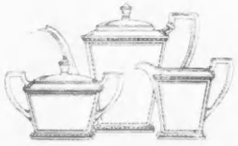

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SEEN ON THE STAGE

(*Continued from page 100*)

producer, Maurice Browne, has had to depart some little way from Attic tradition in trying to translate such poetry into the pomp and spectacle of romantic drama. It is rather that the alliance with Walter Damrosch and his Oratorio Society has dictated that much of the poetry of Euripides and "H. D." must be taken out or hidden to make room for a great deal of dubious and monotonous music by Damrosch and a troupe that dance to his orchestra. Also, music must be served in the person of a novel contribution to Greek dramaturgy, "the soloist"; to a singer is given some chorus or other from the middle of the play, which she and the orchestra make inaudible as an introduction to the appearance of Agamemnon and his attendant. Concessions to modern methods are necessary, of course; but never was a Greek drama less Greek than this.

The handling of the chorus is, naturally, the feature in which a producer of to-day must depart most sharply from Greek tradition. Without the years of training that the Athenians gave to the chorus, one can not hope to have a body of voices which can chant clearly and beautifully in unison. Maurice Browne has long worked upon the problem, and the solution which he reached in his productions of "The Trojan Women" and "Medea" at his Chicago Little Theatre seems the happiest yet devised. It is simply to divide the verses among the chorus, allowing one person to speak at a time, and to give to the chorus, whether in ensemble or as individuals, a movement expressive of the emotion of the scene or of the lyrics. In the case of "Iphigenia", the method seemed peculiarly successful as woman after woman of the chorus took up the picturing of the Greek hosts. Much of the movement was remarkably beautiful; occasionally it seemed too sudden in its studied angles.

More successful even than Browne's handling of his chorus, though still less Greek, was his direction of the dancers and particularly of the soldiers. His rushing army of spearmen that raced across to the ships as the wind rose in the heavens, set the imagination afire. How much of the excellent handling of the actors must be credited to Browne and how much to Miss Anglin it is impossible to say; but, at any rate, it was a generally good performance admirably directed. Ralph Roeder's messenger flashed out again, as he did in Browne's "Medea" at the Garrick last season, into a rare and brilliant moment.

The part of Clytemnestra is not a long part; but it is a part that stirs both the mind and the emotions. Miss Anglin had only to carry it with that rush of gathering anger and that flood of sorrow of which she has so long been mistress, to make one not only feel the keen and piteous drama of Aulis, but also look forward with a new understanding to her desertion of Agamemnon for Aegisthus. It is so easy to forget the cruel trickery of Aulis when one watches Electra before the palace in Argos.

It is a moving, but a strange and hippodromal performance, entirely non-Greek, and surely a disappointment to the woman who has given Sophocles and Euripides so much more truly in the open air of California. It is one of the minor tragedies of the American theatre that such a woman must strike such a compromise in order to let New York see even a corner of what she shows California. It is a greater tragedy that because she has no permanent home and no permanent company under her direction, she must scatter her creative talents up and down the country and across such barren modern dramas as she has come to of later years. It is little short of heartbreaking to see music richly endowed with funds while drama goes abegging, and to watch Euripides massacred to make a holiday for the Oratorio Society.

"NEMESIS"

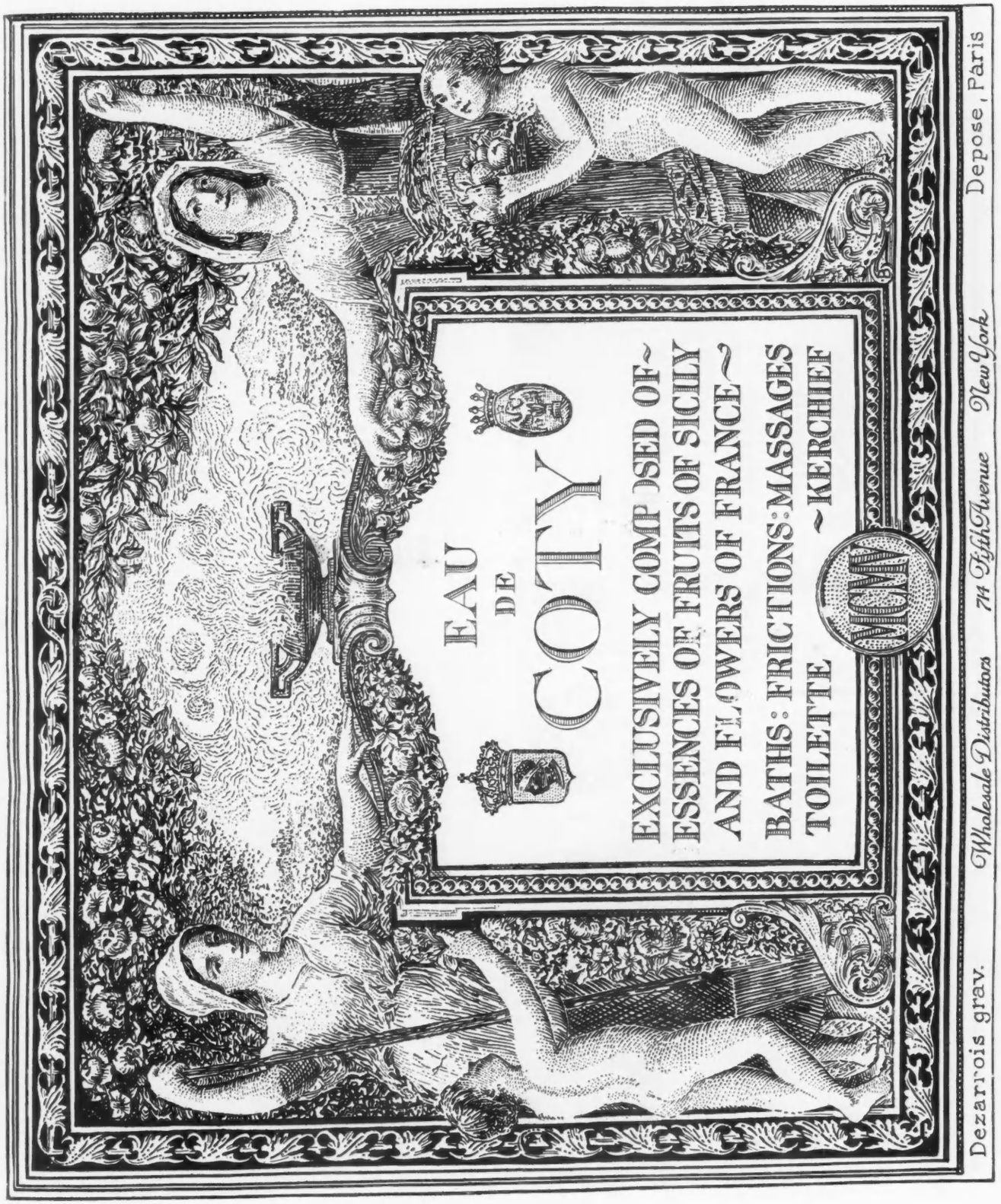
The virtues and the limitations of Augustus Thomas have hitherto been fairly easy to catalogue. They have sprung from his technical dexterity, his intellectual interest in life about him, and his serious devotion to propaganda. The technical dexterity has given us scenes and characterizations of real power along with elaborate, false, and tricky mechanism. His intelligence has turned him toward the best and the newest in the creative life of the world, but has betrayed him into a too-conscious emphasis on the knowledge he has gathered. His tendency to propaganda has given his dramas a certain solid integrity, but has often made them stiff with special pleading. These things have left Thomas, not a great dramatist, but, at least, a factor of importance in the history of our dramatic development.

His newest play, "Nemesis", however, adds strange complications to any re-estimate of the man, if one attempts to take the piece seriously as a specimen of his maturest work.

Consider first the technical side. Here is a play that takes two acts to do a very simple thing: establish the relations of a married woman and her lover, and permit the husband to learn of them. Into a third act of three scenes is jammed the husband's revenge: it involves the murder of the wife and the centering of suspicion on the lover through use of rubber impressions of his finger-prints, and the inveigling of the victim into the house under the eyes of a policeman at the moment of the discovery of the crime. Either the husband's machinations deserve expansion at the expense of the tedious exposition of the love affair, or else the whole thing is worth treatment only as a Grand Guignol one-act thriller. On top of these ill-balanced scenes comes a final act in which we watch a part of the trial of the lover and stand outside Sing Sing waiting for the prison lights to dim as a sign that the execution of the innocent man has taken place. The trial scene seems superfluous, since the conviction of the lover may be taken for granted after the evidence of the finger-prints is planted, and since Thomas himself admits the foregone conclusion by bringing down his curtain before the verdict is brought in. In all this play, there seem to me to be only two factors that are handled with the customary Thomas dexterity. One is the old, but ever-intriguing moment when the "guilty" lovers betray themselves by telling opposite stories. The other lies in the very real and effective speech of the prosecuting attorney in the superfluous trial scene; it is an admirable transcription of American legal methods, full of truth and character. We have ordinarily expected from Thomas technique which may be over-emphasized at the expense of the better elements of drama, but which is always effective theatrically. It seems to me that in "Nemesis" we have technique which crowds out life and character and is often most ineffective from a purely theatrical point of view.

In "Nemesis", Thomas's intelligent interest in life is as curiously mixed. His old fault of appearing to "show off" his knowledge comes glaringly to the

(*Continued on page 104*)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SEEN ON THE STAGE

(Continued from page 102)

fore. Cultivated and well-read people have been presented upon our stage before this, but never have they seemed so patently to be hauling in their bits of information about Dante and Epaminondas and clay-modelling and mental science. Usually, we pass charitably over the encyclopædic knowledge of Thomas's characters because it seems a part of the drama which he builds. Here it glares out at us because, for once, he has gone badly astray in the handling of his story and even worse astray in his propaganda.

During the first two acts, one carries away the impression that the playwright who exploited telepathy and mental science ten and twelve years ago in "As a Man Thinks" and "The Witching Hour" has made a very late discovery of Freud. One imagines from the talk of his psychiatrist that he has at last got round to psychoanalysis and is going to give us one of the many uncommonly interesting dramas that lie in this new field of mental and emotional exploration. But in the third act, Thomas drops psychiatry clean overboard and goes in for straight melodrama. In the fourth, after we have virtually witnessed the electrocution of an innocent man, we are treated to a short lecture by his murderer on the unreliability of finger-prints as evidence so long as rubber stamps can be bought for fifteen cents. Here, at last, is the propaganda that might have been developed and that would have been developed by the earlier Thomas—into the centre of an absorbing, if not very elevated, drama. But it is stated only as a sort of epilogue and it is stated after our normal desires for justice and happiness have been thoroughly outraged by the wanton double murder of the wife and lover. Moreover, we are able to hear this from the husband only by grace of the psychiatrist's declaration in the first act that a guilty man always makes confession—even if it is in a form, as in this case, that can not be used against him. Thus neither of the possible themes of the play—psychiatry and finger-print evidence—is satisfactorily developed. Each crowds out the other.

It is hard to see just why Thomas did not make a complete play of propaganda on the finger-print motif. It would have been so easy. Two paths were open to him. He might have chosen the most obviously popular method by placing the murder in the first act, and then devoting the rest to a successful disclosure of the husband's guilt when the infallible evidence of the fingers had actually convicted the wrong man. The psychiatrist would not only have served this purpose admirably, but also have justified his introduction into the drama—a thing he does not do at present. Or, if Thomas insists on tragedy as a complete indictment of such evidence, he might have introduced a figure battling for the lover and asserting hopelessly the thing that we who saw the murder done know to be true. There would be a poignancy in such a handling that might prove tremendously effective.

As it stands, "Nemesis" is a badly constructed play which ends in tragedy devoid of any of that emotional satisfaction which the Greeks called catharsis. It is neither effective drama nor effective propaganda. Therefore it is not the Thomas we know.

"Nemesis" is acted by a fairly efficient cast, which means that it contains a number of players of definite personality and stage presence who do nothing more heinous than staring up into the balcony when they speak of the "bull-dog, fatal patience" of the husband. Olive Tell does more with the emotion of the heroine than one might expect. Emmett Corrigan brings his irritatingly caressing voice to the part of the husband. Two players give genuine impersonations full of vigour and truth. One is Pedro de Cordoba, as the lover; the other is John Craig as the prosecuting attorney. They make the fine scene of the cross-examination of the accused all the finer. De Cordoba is a player whose genuine and outstanding ability has marked him since the days of the New Theatre as an artist who would be a mainstay to any repertory company. For many years Craig has devoted his varied talents to the next thing to repertory—the stock company. New York sees him playing with far more distinction than he could display in the hurried productions of his own company in Boston.

"THE GHOST BETWEEN"

One of the "crosses" of the critic is to have to listen to the ambitious amateur playwright with "a great idea for a play". How futile an "idea" can be, compared with the real stuff of drama, which is the linking of character and emotion, however simply, is admirably demonstrated by "The Ghost Between". Its author, Vincent Lawrence, has one of these "ideas", an excellent one. The heroine is a widow devoted to the memory of her late husband; the hero, a doctor who loves her and offers her financial security through one of those "marriages in name only". The woman forgets the memory of the dead man, in love for the living. The doctor's scrupulous tact must be presumed to prevent her from showing her love. Then enters the "idea". It is the discovery by the doctor that another man loves his wife and that she shows a momentary interest. Instead of recognizing the lover as a rival, the doctor welcomes him as a collaborator with cupid. He knows that he need no longer fear the dead. He has only the living to fight, and that is easy.

"Ideas" have a habit of getting in the way of drama. They absorb too much attention. We forget the people who embody them. Also, the type of mind that is absorbed in such gawds is seldom the type of mind which can build character and action truly and convincingly. Vincent Lawrence is no exception. "The Ghost Between" begins in tragedy—the death of the first husband—wanders on into sentimental drama, descends to domestic comedy, and ends as sheer farce. The dialogue is never distinguished; sometimes it is unbelievably gauche.

Arthur Byron has a jolly time with the farce. In the doctor's serious-minded moments, he is merely passable. Laura Walker brings tempestuous, but rather ill-guided emotion to the wife. With proper direction, she will reach considerable power of the stormier sort. Her personality lacks distinction. Glenn Anders plays the lover as a bounder who would never have won the friendship of the doctor; this is a fault in which he follows the playwright. It was his business to soften the portrait and to save its creator from his blunder.

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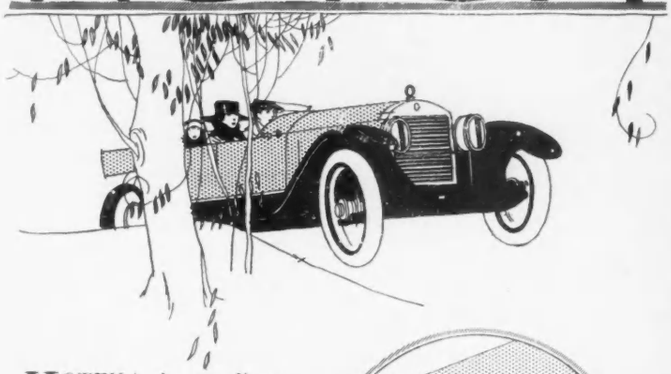

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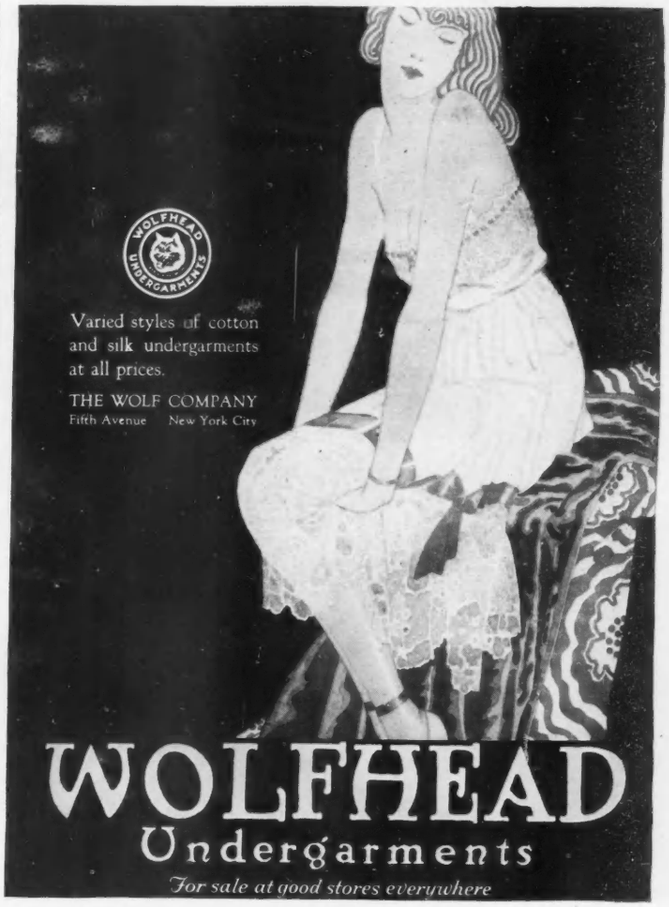

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Rich and luxurious beyond the dreams of ancient Assyria and Babylonia was the life of ancient Persia, and Persian embroideries won then the fame which they maintain even now

THE GIFTS OF WESTERN ASIA

(*Continued from page 47*)

tions which adorned the walls of temples and palaces. These are to be found both in the countries themselves and in Egypt, and from them it is clear that the signal contributions of these nations to the mode were the shawl, the fringe, both plain and knotted, the rosette, and the tassel.

The contrast of these Asiatic costumes with the modes of Egypt is strikingly set forth in an Egyptian wall painting of the period of the Empire. In this relief, Egyptian officials, immaculately clad in costumes of crisply pleated sheer white linen present to a Pharaoh, similarly clad and magnificently jewelled, a host of Asiatic envoys bearing tribute, which, it is interesting to note, includes the horse, a notable gift of Western Asia to Egypt. These envoys are clad in brightly coloured woollen stuffs, embroidered all over with separate round motifs, and the costume appears to consist of two fringed shawls of different colour wrapped spirally about the body, which they cover from neck to ankles, and held by a rather narrow girdle passing around the body at a rather low waist-line, decidedly lower in front than in back, and tied in a knot with ends at the left side.

EARLY MODES OF THE EAST

In striking contrast with the clean-shaven Egyptians with their trim wigs, these men from the East wear long matted or curled beards, and their hair falls in ringlets on their shoulders and is bound about the crown of the head with a single broad fillet tied in a knot with ends in the back. They wear no sandals, but many of them wear on their arms the bangles beloved of the East to the present day, and in some cases there seems to be an attempt to portray a long, close sleeve of some lighter plain material appearing from beneath the shawl drapery, which is arranged to give the effect of a short fringed cape fitting closely about the shoulders and coming to about the elbow.

No women appear in this painting, but a sculptured relief of the same period, representing Asiatic prisoners, is more helpful and includes the figure of one woman, a small favour for which one may be duly grateful, since women are almost never represented in the reliefs of the Near Eastern countries themselves. The woman in the Egyptian relief wears a cape-like drapery, closely similar to that of the men, about her shoulders, and beneath it is a garment consisting of three flaring tunics superposed and belted about the waist, like the costume of the men, with a slanting girdle tied low on the left side.

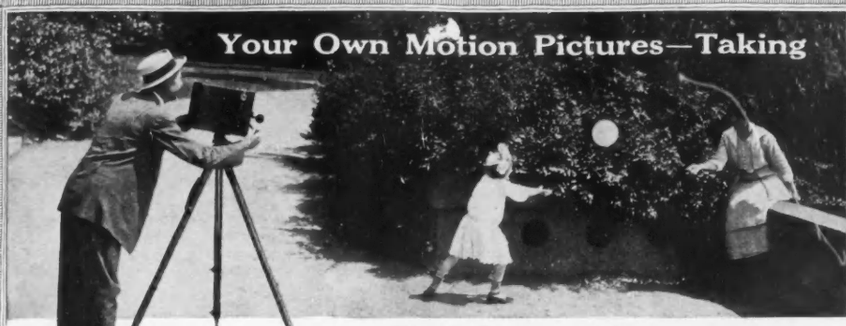
A more complete view of the costumes of Babylonia and Assyria may be found in the reliefs and paintings of the countries themselves. From these it is clear that the earliest form of this costume consisted of a shawl only, while in the later types the shawl is draped over a straight tunic coming to the knees or to the ankles and usually edged with fringe. This tunic has short sleeves which appear to be cut in one piece with the garment and come half way to the elbow, ending in a band of embroidery, and in the man's costume it is belted with two girdles, one very wide, straight girdle, apparently of leather and reaching from breast to hips and often enriched with a stamped or painted pattern, and the other a narrow girdle in brilliant colour, which is tied or fastened with a clasp in such manner as to hold in place the wide girdle. Sometimes there is also a sword belt running across the right shoulder and under the left arm. In the woman's costume, the tunic is worn hanging straight or is girdled with the narrow girdle only, and the sleeves sometimes come half way to the wrist. At times, also, the tunic has a round standing collar, probably a jewelled collar.

Over this tunic the fringed shawl of widely varying sizes, was draped in a great variety of ways, which differed in the costumes of men and women only in the fact that the shawls worn by women were slightly more ample and not drawn quite so snugly about the body as were those worn by men. Individualism clearly prevailed in the mode even at this early date, for the shawl is sometimes an ample garment wound many times around the figure and almost completely hiding the tunic, while again it is a mere fringed square of patterned stuff, reaching hardly from girdle to knee and running around the back only. Again, it may be draped in long sweeping folds from shoulder to ankle, but about the back only, while one corner is folded over and its doubled rows of heavy fringe are brought up from beneath the right arm and thrown over the left shoulder, hanging to the waist in back. In yet another version, the shawl consists almost entirely of very wide fringe—at least eighteen inches wide—and is wrapped once about the waist and brought up from under the left arm and thrown over the right shoulder, while narrower fringe edges the long tunic. Whatever its variations, however, the shawl—or at least its fringe—appears as an invariable part of Babylonian and Assyrian costume. Even the warriors and the hunters, whose short, scant tunics—their only garment—seem to be made of leather, have either fringe at the edges of the tunic or a fringed end hanging from the girdle to the knee.

THE FIRST USE OF THE TASSEL

A natural accompaniment of the use of fringe is the extensive use of tassels on Assyrian costume. Sometimes the fringe itself is knotted to form tassels, but often they are a distinct feature of the costume. A representation of Assur-nazir-pal, an Assyrian king of the ninth century, B. C., shows not only the knotted fringe on both shawl and tunic, but no less than seven tassels depending from various hanging ends about his costume. Two of these,

(*Continued on page 108*)



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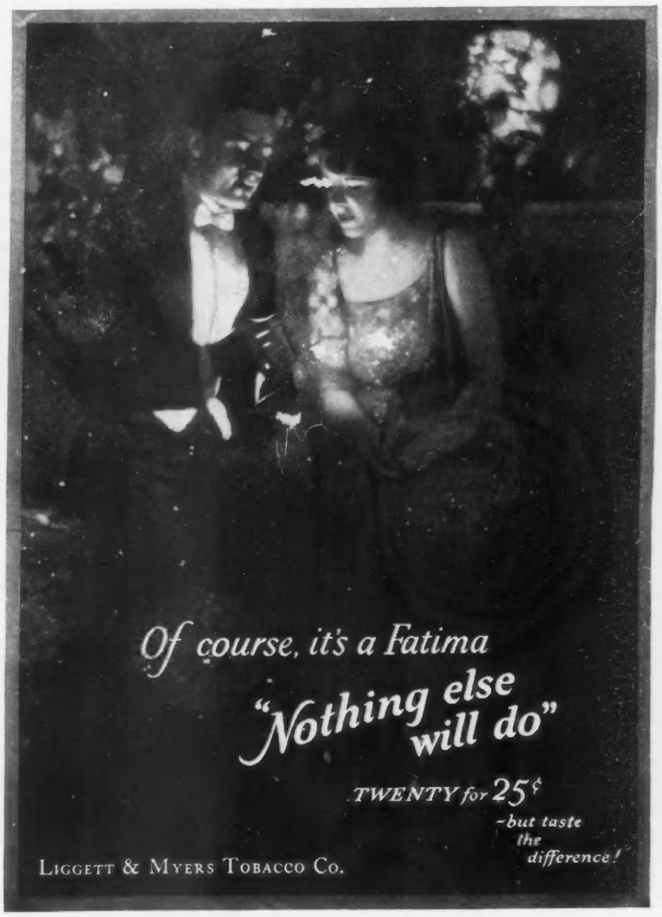

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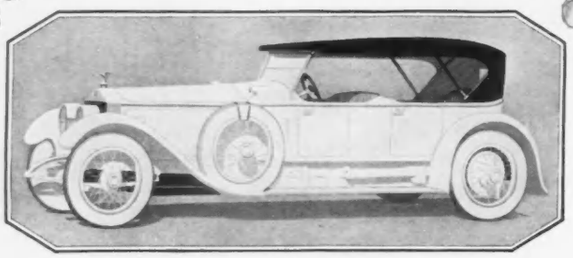

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THE GIFTS OF WESTERN ASIA

(*Continued from page 106*)

very long and slightly curly—probably of horsehair—, hang from the ends of his sword-belt, two more are suspended from the front corner of the shawl drapery; two weight the streamers which fall from the band of his cap, and yet another hangs from the back of his double necklace. Sometimes five or seven tassels hang from a single streamer. The rosette also plays an important part in these costumes. It is the design most frequently used for the separate motifs which make up the all-over embroidery, and it is equally in favour in jewellery.

THE ASSYRIAN COIFFURE

The coiffure in these ancient countries is simple and almost unvarying. Both men and women wear the hair hanging loose on the shoulders, cut square across the ends and elaborately curled, often in tight little ringlets. The men wear long, square-cut beards curled in the same fashion. About the crown of the head is bound a rather wide fillet, which appears to be made of a soft material drawn into straight folds. Above this, queens and other ladies of high degree wear jewelled crowns which were doubtless the ultimate destination of some of that gold, the softly worded demands for which are still preserved in letters sent from the kings of Assyria and Babylonia to their "brothers" in Egypt. Nobles sometimes wear a high pointed cap, and kings wear a cap of a sort of truncated cone shape, very much like certain forms of the modern fez, with an ornament on the top and, at times, a scarf tied about the edge and falling in long ends in the back. Priests wear a gold fillet ornamented with gold rosettes.

Sandals are in general use and are of a very simple form, hagging a straight heavy sole and straps or thongs over the foot. Sometimes, also, there are heel-caps, and the sandals of kings and queens are jewelled or embroidered. Warriors and hunters wear a high shoe of moccasin type, with straps across the front, and sometimes leg coverings.

THE SPLENDOUR OF OLD ASSYRIA

A certain barbaric splendour is the characteristic of the modes of old Assyria and Babylonia. These costumes have none of the distinction and asthetic quality of the finest Egyptian costumes; they reflect a far more primitive civilization, but they are gorgeous in the extreme. The colours are strong reds, blues, greens, yellows, and purples, which colour the fabrics and are used in the embroideries which cover the garments from top to bottom in separate motifs and successions of borders of simple, but striking design. Wool was by all odds the leading fabric of this mode, but linen was also used, and the skins and furs of animals clothed the warriors and the humbler portion of the population. Jewellery in the form of bracelets, necklaces, arm-bands, and earrings was much in favour with both men and women. Gold and silver and precious stones went to the making of this jewellery, and there is also evidence that pearls are known and highly valued.

It will be recalled that when Assyria was busied with the conquest of Egypt in the earlier half of the seventh century, B. C., a certain tributary people of hers, the Medes, rose in rebellion and established their independence. It is among these Medes and a closely related people, the Persians,—those people of traditionally unbending laws—that we shall trace the development of the mode after the passing of the control of Western Asia from the hands of the Babylonians and the Assyrians. Having won their own independence, the Medes next joined with Babylonia, at this period also a tributary of Assyria, and succeeded in 606 B. C. in overthrowing the Assyrian power, destroying Nineveh, and restoring the Babylonian Empire, which enjoyed a brief, but glorious era. It was in this period that Nebuchadrezzar built for the Median princess whom he had married, the famous hanging gardens of Babylon.

This period of the glory of the Babylonians and the Medes, however, was as brief as it was glorious. For Cyrus the Great was born in 558 B. C., and under his leadership, Persia, at that time subject to Media, turned against her old allies, and, overthrowing both Media and Babylonia, established her position as the leading nation of the Near East, completely absorbing the related people, the Medes, and conquering Egypt. This power they maintained until conquered in turn by Alexander the Great in 331 B. C., after which they regained their independence and held it until the Mohammedans conquered them. It is worth while to know that the Medes and Persians were of a different race from the Semitic or partly Semitic races of the two great empires which had preceded them. They belonged to the Indo-European or Aryan type and were closely related not only to each other, but also to the tribes which peopled India, and this will serve in part to explain the great difference of their modes from those current among the Babylonians and Assyrians.

THE FIRST TAILORED COSTUME

Having been for many centuries subject to Assyria, the Persians naturally included in their modes, many costumes derived from those of Assyria, but the characteristic and individual contribution of Persia to the mode was something very different from these. It was, in fact, nothing less than the first of all "tailored costumes". To be sure, it would seem to a tailor of to-day a simple enough affair, but it should be considered in relation to preceding modes. Egypt and Assyria may have required a seam from time to time in their costumes, but Persia presented for the first time a definitely cut and sewn mode, a costume consisting of trousers and a tunic and a coat, a coat with a straight, set-in sleeve, such a costume as we shall not see again for many centuries, until we meet it again among the barbarians of Northern Europe at the beginning of the Middle Ages, with a mantle usually replacing the coat.

It is probable that this novel costume was made of leather and that it clothed the poorer classes (being in some sort the tribal garment), while the king and the nobles were more inclined to adopt the richer and more ornate costumes of woven fabrics, worn by the Medes and the Assyrians with whom they came in close contact, giving to them an interpretation of their own. Even the Median costume, however, required a far greater use of the needle than had the garments of preceding modes.

With the costumes of Assyrian origin, we need deal but briefly. In general, they followed the lines of their Assyrian prototypes, but with a marked tendency to simplicity. The ornate fringes are reduced to comparative insignificance, the shawl drapery is simplified almost to the lines of a mantle, and the embroidery becomes fine in quality and much less in quantity.

Very much richer was the costume which the kings and nobles of old Persia adopted from their neighbours, the

(*Continued on page 110*)

BEAUTY DEFYING *The* SUN

Sunshine has always been symbolical of brightness and joyfulness, and it is only natural that the sunny summer months should be taken advantage of in every possible way.

Symbolical also is the accompanying sketch of a young woman, who has thrown away her sunshade and large-brimmed hat, and with a smile on her lips and a small jar bearing the inscription "Valaze" defies the Sun to do his worst. It is a symbol which, at once, suggests the penalties with which the sun invariably visits his worshippers by freckling, staining, tanning and blistering their skin, and the means by which they can be avoided or prevented.

No woman who is in touch with the things that the modern feminine world takes an interest in need be told that "Valaze" is the name of the exclusive and scientific Beauty Treatments and Preparations which Madame Helena Rubinstein, of Paris, London and New York, has made famous throughout the world.

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Valaze Sunproof Cream

(known in France as *Creme Anti-soleire*), which sunproofs the skin and prevents freckles, swarthiness and sunburn.

Just reflect for a moment what this so simple a statement in reality means: You rub a little of this Sunproof Cream over your face, hands, arms or chest, and you may go out motoring, sea-bathing, yachting, golfing—you may spend hours on the blazing tennis courts, and then return home with your face or neck or arms unblemished, none the worse for the exposure!

This cream is quite invisible on the skin, and is so completely harmless that Mme. Rubinstein has not the slightest hesitancy in recommending it even for children.

Valaze Sunproof Cream (in jars at $1.10, $2.20, $3.30 and up) is intended for normal skin or when it inclines to oiliness, while *Valaze Balm Rose* (at $1.75, $3.50 and up) is a preparation of the same type for skins that incline to dryness. Both serve also as excellent foundation for powder and should be used just before the approach of the summer as well as throughout the season.

The reader should remember that these two preparations do not *remove* freckles or discoloration. For this purpose Madame Rubinstein supplies her universally known

Valaze Beautifying Skinfood,

which, to quote the remark of that beautiful English actress, Miss Phyllis Dare, she uses "to repair the hurt which brine, sun and wind do to the skin." This preparation removes the freckle pigment gradually, dispels tan and is an unequalled support and mainspring of that health-bringing and clarifying skin action without which no woman's complexion can subsist in true beauty for any length of time. It is therefore essential at all seasons of the year. In jars at $1.25, $2.50 and $7.00.

Valaze Skin-toning Lotion: An important companion to Valaze Beautifying Skinfood. Noted for its refreshing, bracing anti-wrinkle effect. $1.25, $2.50 and $5.50. For dry and sensitive skins Valaze Special Skin-toning Lotion is recommended. $2.25, $4.50 and up.

Valaze Bleaching Cream: Not only removes discolorations and stains from collars and furs, but also maintains the skin in a condition of softness, suppleness and coolness. Is of especial benefit to women with an inclination to growth of superfluous hair, as it renders it invisible. At $1.10, $2.20 and $5.50.

Valaze Liquidine: This is an exquisite summer preparation, giving a clear, but "mat" appearance. Cools and overcomes redness and "shine" of the nose and cheeks, oiliness and overmoist condition of the skin. $2, $3.50 and $7.

Rouge En Creme (Boite dorée), a rich "humanized" fruit hue, luscious, limpid, lasting—betraying no artificiality. $2.00. This identical quality was selling during and before the war in a more elaborate container at $6.50.

Specializing in Powder: Madame Rubinstein has made a special study of powders and is the only specialiste who supplies face powders for various skin conditions: Valaze Complexion Powder for normal and oily skin, and Novena Poudre for dry skin. At $1.00, $1.50, $2.50, $3.50 and $5.50 a box. Also Poudre No 3, which is not to be used for the whole face, but only for such parts of it as are inclined to be red, glossy or "shiny", as the nose and chin, the whole face then to be powdered over with ordinary powder. $1.50

Mme. Rubinstein will gladly answer with greater detail any inquiry as to her specialties.

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Mme. Helena Rubinstein

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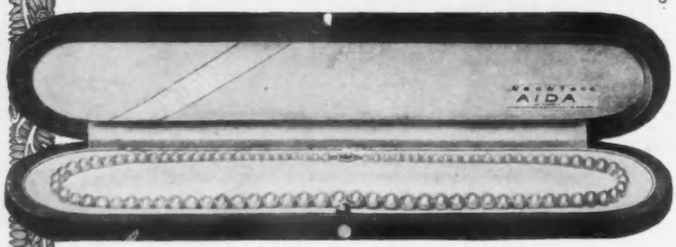

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THE GIFTS OF WESTERN ASIA

(*Continued from page 108*)

Medes. This had as its principal garment a long robe called the candys, which in the case of the Persian kings, at least, was of the richest purple silk, often with gold thread embroidery, for Persia had, in addition to the wool fabrics and linens of Assyria, rich silks from the Far East, which had been making them for centuries before the wandering tribes, climbing to the Iranian plateau, had founded the Persian nation.

THE CANDYS AND ITS SLEEVE

This candys was in itself a distinctly novel garment, and not the least of its novelties were the wide, flowing sleeves, which were so cut—if we are to believe the records which Persian chroniclers of the mode have left cut in stone—that they fell at the back into a series of rippling folds which might be prototypes of the modern godet pleat. Just how this garment was cut is not clear, for the top, down to the line of the girdle, fits flat and plain over the figure, while the wide sleeve ripples into this sudden fulness at the back only, and the section below the belt is on very much the lines to be found in certain Egyptian costumes. It is a skirt which is draped about the figure, with a series of downward curving folds at either side, and is drawn up slightly in the middle of the front to hang in a narrow panel of vertical folds down the middle of the front. It might be obtained from a tube-shaped garment, slashed down the middle of the front and back at the top and turned back to form the sleeves. It is conceivable, of course, that the top and bottom sections are joined together under the narrow belt which encircles the garment at the normal waist-line, or that the very full sleeves are set in, a detail which might easily escape a sculptor's eye or be suppressed in the interest of the general effect. At all events, it is a garment of a grace and dignity far surpassing anything worn in Babylonia or Assyria and not unworthy of comparison with the costumes of ancient Egypt.

Under the candys was worn a tunic coming to about the knee and having a wide, but not rippling sleeve which may often be seen at the opening of the sleeve of the candys and which was sometimes richly embroidered. Trousers were also a part of this costume; they were worn under the tunic and were often of crimson or some other brilliant hue. Contrary to all precedents of antiquity, however, the costume did not end here, for under all this the ancient Persian wore undergarments consisting of shirt and drawers and stockings, again a detail not to be met with again until the European Middle Ages.

THE FEMININE MODES IN PERSIA

Of the feminine mode in ancient Persia, we know but little. There is reason to believe that the shawl and tunic of Assyria found considerable favour with the Persian women of this period, but a representation of a queen of the fifth century B. C. shows her wearing a tunic and rather full trousers, and in view of the fact that this is the distinctive costume of the Persian woman in later periods, it is not unreasonable to suppose that trousers were a feature of the feminine mode even in this early period. The Oriental seclusion of women, however, makes feminine history almost a blank throughout this early era.

In certain reliefs of the later period, the candys seems to have been displaced in masculine favour by a rather long tunic worn over trousers which are either moderately long and scant or very long and full, like the typical Persian trousers. At Persepolis, the magnificent palace of Darius, which Alexander the Great wantonly destroyed at the command of the fair Thais, one may gain a glimpse of the Persian idea of a sports costume, for the king who follows the chase on one of the few remaining reliefs wears a garment to be compared for brevity with the hunting costumes of Egypt.

The footwear of the ancient Persians was something very much nearer the true shoe than the sandals of Assyria. It was long and tapering at the toe, like that of the Medes, and covered the entire foot to the ankle, and it was usually fastened across the instep with three straps. Gloves, also, were known to the Persian mode. The head-covering was usually low, except in the case of the king, who is distinguished by a high tiara or a tall head-dress which widens at the top and sometimes has around it a blue and white band which served as the insignia of royalty.

PARASOLS IN PERSIA

Not only the high head-dress, but a far more essential article, the parasol, was a prerogative of royalty in ancient Persia. The parasol is, indeed, still considered a mark of dignity in many countries of the East, and it is only within the last half century that the few Zoroastrians who still remain in Persia, despite the persecution of their religion there, have been permitted to use it. In Persian reliefs, it is a very decorative affair with an immensely long handle, and it is held above the royal head by an attendant who walks behind him, while a second attendant, walking beside the first, waves the royal fan above his august head. To perform either of these services was an office of the highest dignity in ancient Persia, and that gives something more than a hint of the character of the court. It was, indeed, rich and luxurious beyond the dreams of Assyria and Babylonia, laying well the foundation for the magnificent courts of the Caliphs of Bagdad, after the Mohammedan conquest, and for the gorgeous pageantry of the "Arabian Nights", which are, in reality, so largely Persian Nights. Even in its ruins, the palace at Persepolis shows on how magnificent a scale the Persians built, and their furnishings were equally gorgeous. Gold and silver decoration ornamented the furniture, and all about were sumptuous couches and rich rugs, while the service was of gold and silver plate. Rare perfumes and toilet preparations of the most elaborate invention were in use by both men and women. Persia is credited with the invention of unguents, and beautifully wrought standing or swinging censers still remain to tell the tale of perfumed hours, while the Bearer of the King's Scent Bottle was no less honoured than the bearer of his parasol or the wielder of his fan. The rarest of alabaster boxes held these scents and toilet preparations, for alabaster is a native stone in Persia, and when the native stone could not satisfy the demands of superexquisite taste, a yet finer grade was imported from Egypt.

In so luxurious a civilization, jewellery was naturally in great demand, and massive chains of gold and bracelets and earrings lovely in material and workmanship were worn by both men and women. Rings, especially the signet ring, the symbol of authority, were also worn. Pearls were highly valued from a very early period, and the

(*Continued on page 112*)

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DIABLE SKIN TONIC—Following the cleansing, an application of this tonic will keep the skin taut and prevent the formation of lines. It also reduces puffiness under the eyes, reduces enlarged pores, and invigorates the skin delightfully. 85c $2.20, $3.50.

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GANESH RETARDINE—A safe, easy and sure means to reduce flesh locally. Rub on externally. $2.

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THE GIFTS OF WESTERN ASIA

(*Continued from page 110*)

queens pictured on Persian coins and gems frequently wear them as earrings. The Persian gallery at the Louvre still preserves a very beautiful necklace of pearls and other stones, which belongs to this early period and which is perhaps the oldest pearl ornament still in existence, for pearls do not withstand the wear of ages as do harder stones. This necklace consists of three strands of pearls, crossed at regular intervals by gems in sets of three.

No other nation of the Near East rose to a prominence to be compared with that of Assyria, Babylonia, and Persia, unless it may be the Hittites, and concerning them we have but the most broken and confused records. The smaller nations were, of course, dominated by their great neighbours and have left little records of distinctive modes, though many minor elements might be traced to them. The muffling richness of the garments of Solomon in all his glory remains as a distinctive impression, and the long, all-concealing robe and heavy mantle of less illustrious Hebrews was doubtless transmitted through the Apostolic age to determine in some degree the costumes of the monastic orders and to regain something of lost glory in ecclesiastical garments, thus exerting a certain influence on mediæval modes. The Phœnicians exercised a great indirect influence on the mode, since they were the early traders, forming a connecting link between the East and Europe, while the Phrygians supplied to the French Revolution the distinctive Liberty cap, but these are all but minor influences. To follow further the mode of the Near East, one must turn to the Saracenic Empire, the great adversary and the great intellectual influence of the Middle Ages.

THE PRIMROSE PATH

(*Continued from page 70*)

Virginia, or an English maid had brought from Surrey. Now, we've pooled our secrets. We've had a specialist work on them, hired another specialist to prescribe them, and there you are.

"We're getting new recipes all the time", she further assured us. "So many women tell us of new things, or old things revived. Our chemist looks into them all, and those that are good enough we adopt. But we believe in our muscle-moulding treatments as the foundation of everything else. You can't just put beauty on. But you really can bring it out. Don't you think that's the secret of the English complexion—absolute cleanliness, an outdoor life, the purest of creams, and all the rest of it, and not much of any of them? We don't believe in covering up defects, or being in the least artificial or at the mercy of cosmetics. That's why we're different."

As we make our way down the steps from the little screened corner of flowers and books, we overhear the lady from Chicago completing her departure. She has just three weeks in town. She can't space her appointments like her friend Mrs. Blankenship. And heaven knows how many other engagements have to be crowded in. But what's the use of new frocks, and a new car, and that extraordinary rope of pearls, if she can't believe what she's longing and fearing and making up her mind to believe after all, and that is that the founders of this house for beauty culture really knew what they were talking about when they wrote on their packages and their note-paper the phrase that keeps repeating itself to her thirsty soul—"Here Dwells Youth".

SING-SONG

You broke my heart in London town
My gaiety in Kew;
Now I forget the vows you said,
And think no thought of you.

But I would go to London town,
And I would go to Kew;
And give my heart unto the dust,
For one last kiss from you!

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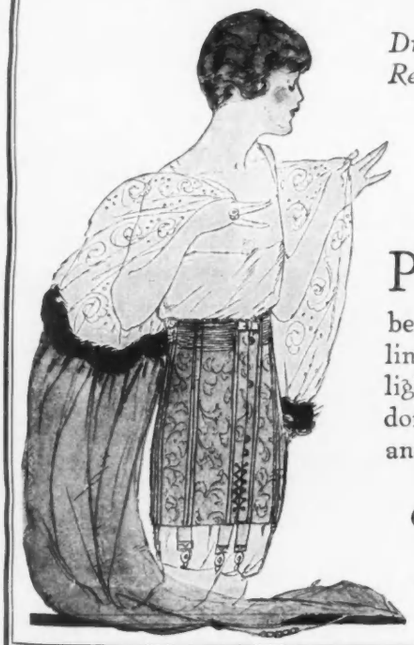

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WHAT THEY READ

ONCE in a while, there emerges from the welter of ephemeral fiction which will be no longer remembered than the moment's whim in sleeves or the passing fancy of the bustle, a book so impressive and so fine that it dwarfs everything about it, a work which has the quality, not of the changing stream of fiction, but of the lasting rock of literature. Such a book is *"Growth of the Soil"* (published by Knopf), by Knut Hamsun, the Norwegian author recently honoured by the well-merited award of the Nobel prize.

Hamsun is an old man now, and the rare quality of his work has long been recognized in his native Norway and in other countries of the Continent. His work has remained, however, almost unknown in America, partly because comparatively few English translations of it have been published and partly because, fine as they are, no other of his works ha the breadth, the universal appeal of this latest book, written in the latter years of a long life of authorship. The earlier books, with their subtle analyses of the genius, the dreamer, and the eccentric, their studies of warring temperaments and sex antagonisms, are perhaps more fully appreciated in the older lands of Europe. But *"Growth of the Soil"*, presenting, with the fine sweep of an epic, man's transformation of the wilderness to the homeland, could hardly fail of bearing in this country where actual pioneer days lie but a few generations back and the sense of kinship with the soil has not yet been blurred by centuries of city dwelling.

This sense of kinship is an essential factor in the greatness of the book. Nature is a kindly, though a dread and inscrutable power, repaying a thousand-fold the labour of man, tractable in the hands of him who understands and respects her laws. Not less admirable is the understanding of the human beings who people the story; Isak with his great strength, his sturdy and very human pride, and his unflagging labour; Inger, his wife, with her greatness and her limitations; Sivert, the strong dependable son; Eleseus, the dreamer, a reflexion, it seems, of the author's own youth; for he, too, was a son of the soil and a dreamer. Oline is there, too, Oline the crafty, the trouble maker, yet with strange gleams of kindliness beneath it all; and Barbro, the wild lass, ignorant, unprincipled, yet capable, after all, of genuine affection, the daughter of Brede the boaster, the man of great promises and no performance. Nor will one overlook the pathetic figure of Geissler, the ex-Lensmand, wise beyond these simple tillers of the soil and the friend in need of simple farmer folk, helping Isak to fortune, yet never winning either fortune or content for himself. It is the whole life of a community, and a convincing one, that Hamsun sets before the reader in pictures which are long in fading from the mind.

The book is widely different from those of Bojer, of which one naturally thinks in the same connection, since Bojer also is a Scandinavian who has roused much interest in this country. The pervading gloom of Bojer is replaced by the keen humour and optimism of Hamsun, the belief that life, for all its trouble, is good, a thing to be enjoyed in the living and leading to an old age of quiet and content. Especial mention is due to the translator, W. W. Worster, who has put the book into English worthy of its substance.

Another glimpse of the art of William de Morgan is offered in *"The Old Man's Youth"*, published by Holt, and will find eager welcome, despite the sad necessity of completion by another hand. This book in autobiographical vein was still in fragmentary condition at the time of the author's death, and it has been put in consecutive order by the devoted hand of Mrs. de Morgan, who has subordinated her connecting links as much as possible and has wisely kept them entirely distinct from de Morgan's narrative. This narrative, which is nearly all of the book, is thus presented in the exact form in which it came from the author's pen, and it has that leisurely movement and last-century charm which have won him so many admirers.

Two notable new editions of older works are numbered among the books of current fiction of the moment—Leonard Merrick's *"A Chair on the Boulevard"*, the latest volume in the American edition of Merrick's work published by Dutton, and *"The Sixth Sense"*, by Stephen McKenna, published by Doran. *"A Chair on the Boulevard"* is a book of short stories, such delightfully, exquisitely humorous short stories as Leonard Merrick excels in writing. There is "The Tragedy of a Comic Song", so cleverly leading up to the perfection of subtle irony in its ending; there is "Little-Flower-of-the-Wood", which lifts one to a climax of pathos, only to drop one in a glass of absinthe; and there is the rare tale of "The Suicides in the Rue Sombre", the one seeking death because he can not live without the fair Lucrèce, the other because he can not live with her. Tricotrin and Pitou, most engaging of unrecognized geniuses, and their equally gifted and equally impecunious friends of Montmartre are the heroes—the victims would, perhaps, express it more accurately—of many of these diverting tales, which have a charm no less captivating than their humour.

"The Sixth Sense" is one of McKenna's earliest novels, and while it betrays not infrequently the hand of the amateur, it manifests also a promise which has not been entirely fulfilled in the author's later novels, with their hard brilliance and their lack of the depth of emotion and the sincerity to be glimpsed in *"The Sixth Sense"*. The story revolves about the militant suffrage plots of the years just before the war, and while it lags at times, it has also passages of admirably sustained suspense and dramatic power.

Very much more dust than stars is to be found in Fannie Hurst's much heralded first novel, *"Star-Dust"*, published by Harper. It is, indeed, rather too grimy for very enjoyable reading, but there are stars to be found, and enthusiasts for the short stories of this author will doubtless find the search worth while.

A book of large possibilities and disappointingly small performance is *"Blind Mice"*, a first novel by C. Kay Scott, published by Doran. Its defects may be traced primarily to the author's apparent lack of ability to select the essential from the mass of non-essentials which make up every-day life. The plot might have been developed to a strong story, and the characterization has points of unusual excellence, but the handling is something more than amateurish. The interminable conversation strikes a spark so rarely that one's fingers ache for a blue pencil, and the ending is both inconclusive and unsatisfactory. A Lucy with sufficient spirit to fight her wily vampire mother with the best of her own weapons would have transformed

(Continued on page 116)

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There is an irresistible attraction to every housewife in

Kenwood All Wool Bed Blankets

Just pure, clean wool, such as Grandmother spun, woven in patterns that delight the eye, and in color tones of Rose Pink, Delft Blue, Tan, Grey, White and combinations that appeal to every woman.

Just pure, clean wool — a luxuriously comfortable covering that may be washed or dry cleaned at will, and that gives years of service.

A real blanket of pure wool in delicate colors.

Roll a section of Kenwood Blanket between the hands—you will note that the nap does not brush away.

Hold the blanket to the light—the sterling quality of the weave is plainly visible.

Test Kenwood Blankets with any known test for wool—you will find them exactly what we claim them to be, an exceedingly fine quality of clean, new wool, and WOOL ONLY.

A sample of these beautiful fabrics, enough to give you an idea of colorings and quality, will be mailed on receipt of request and name of your dealer.

"Outdoor Comfort" a booklet in color descriptive of other interesting Kenwood All Wool products will be included with blanket samples.

Kenwood Mills Dept. V, Albany, N.Y.

Kenwood Mills, Ltd., Amprior, Ontario, Canada

KENWOOD Outdoor Comfort PRODUCTS

WHAT THEY READ

(Continued from page 114)

this book, which, in truth, blunders about like the little beasts that lend it a name, into a real story.

A novel based on a mistaken analysis of a situation is *"Zell"*, by Henry G. Aikman, published by Knopf. This, we are told, is a study of middle-class life. If so, middle-class life must be a thing of a dreariness which makes it incomprehensible that the great middle class should be counted the backbone of a nation, the foundation of organized society, instead of being reckoned among the anarchists. As to the mistaken analysis, Avery Zell—whom we raise from a mere infant in the course of the book, after a fashion dear to novelists at the moment—determines at the end of the book that he may not leave his unendurable wife, because his own childhood had been shadowed and his life, as he sees it, ruined by the divorce of his father and mother, and the same shadow must not be allowed to fall on his son.

As a matter of fact, we are clearly shown that Avery's troubles arose, not from the divorce, but from the fact that his father was a worthless ne'er-do-well, who married his wife for money and spent on himself all that he could lay hands on. Avery's youth was far happier without his father—who was a brute and a drunkard, besides possessing other defects trying to a wife—, and his character was doubtless a better one than it would have been had that unadmirable gentleman remained a member of the family. Avery's decision may be right or wrong—possibly his own son would fare better removed from the influence of his wife—, but as a conclusion based on his parents' divorce, it is a *non sequitur*. If the author wished to use the parents to point a moral for the son, he should have left a few virtues to the father.

Of fiction not too deep, but worth the reading, there is a generous supply at the moment; when, indeed, does it fail? Harry Leon Wilson has an interesting and decidedly clever study in personalities, called *"The Wrong Twin"* and published by Doubleday, Page. From Florence Bingham Livingston, previously known as a writer of short stories, comes a pleasant tale of the Mrs. Wiggs of the Cabbage Patch type, *"The Custard Cup"*, published by Doran. Arthur Train has two new books, published by Macmillan, an amusing, but not particularly significant novelette concerning the experiences of an American lawyer in London, entitled *"As It Was in the Beginning"*, and a second volume of the mirth-provoking legal cleverness of Tutt and Tutt called *"By Advice of Counsel"*. Margaret Culkin Banning returns to another tussle with modern married life in *"Half Loaves"*, published by Doran, and Katharine Haviland Taylor deals with the same subject, complicated by relatives-in-law, in *"The Second Mrs. Clay"*, published by Doubleday, Page.

Recent books of verse include a new volume by Michael Strange, published by Knopf, with striking illustrations by John Barrymore, a new rôle for that versatile artist. Haunting bits of beauty gleam from these poems, irregular in form, often somewhat intricate in expression, and there is a new note in them which seems a breath from some of the poets of India. There is music in their phrasing, and a pleasing nicety in the choice of words.

Charm of phrasing is also one of the virtues of *"Father Allan's Island"*, published by Harcourt, Brace, and Howe, in which Amy Murray recounts her adventures in the search of Gaelic folk-songs. Miss Murray, a musician whose worth will be remembered by all who have heard her play her Irish harp, set off in quest of Gaelic folk-songs and found an ideal collaborator in Father Allan, priest of a tiny island in the Hebrides, who had spent many years in studying the old songs in the hope that there might come to his island some day a musician who could write them down. With the coming of Miss Murray, the hope was realized, and as the work of writing them down involved hunting out those who could sing them, under the guidance of Father Allan, whom they loved and whose knowledge of them and of their songs and legends was inexhaustible, the book is filled to the brim with things quaint and picturesque and altogether delightful.

As to reading, we have long suspected that there is something more to it than the alphabet and the dictionary, but rarely does any one state what other things there are so simply and so clearly, so inspiritingly, as does Sir Arthur Quiller-Couch in his new book *"On the Art of Reading"*, published by Putnam. The substance of the book was originally a series of lectures delivered at the University of Cambridge. It begins properly at the beginning with much keen advice on the reading of children, and follows this with much which will aid the older reader to clearer judgment and deeper appreciation.

Also from England comes a much-discussed book of English personalities, called *"The Mirrors of Downing Street"*, published by Putnam, and signed by "a Gentleman with a Duster" and a very sharp and pointed pen. Thirteen men of notable importance in English political life are the subjects of this volume, and they are dealt with without fear or favour. The volume and the identity of the author have been matters of no little discussion.

A book of practical interest to the woman of fashion is *"The Fur Trade of America"*, by Agnes Laut, published by Macmillan. This well-illustrated volume presents a comprehensive summary of the furs raised, bought, and sold on this continent. The methods of trapping and handling and preparing the furs are fully explained, and there is an especially valuable discussion of the dyeing and faking of furs. Every woman who wears furs, and who does not, will find here much worth her attention.

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just what to wear at just the right time—the well dressed woman.

Now she is delighting in smart

"Viyella"

Imported Unshrinkable Flannel

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"Viyella" and "Clydella" Flannels sold in the piece or as made-up garments at the best shops. Insist on the genuine.

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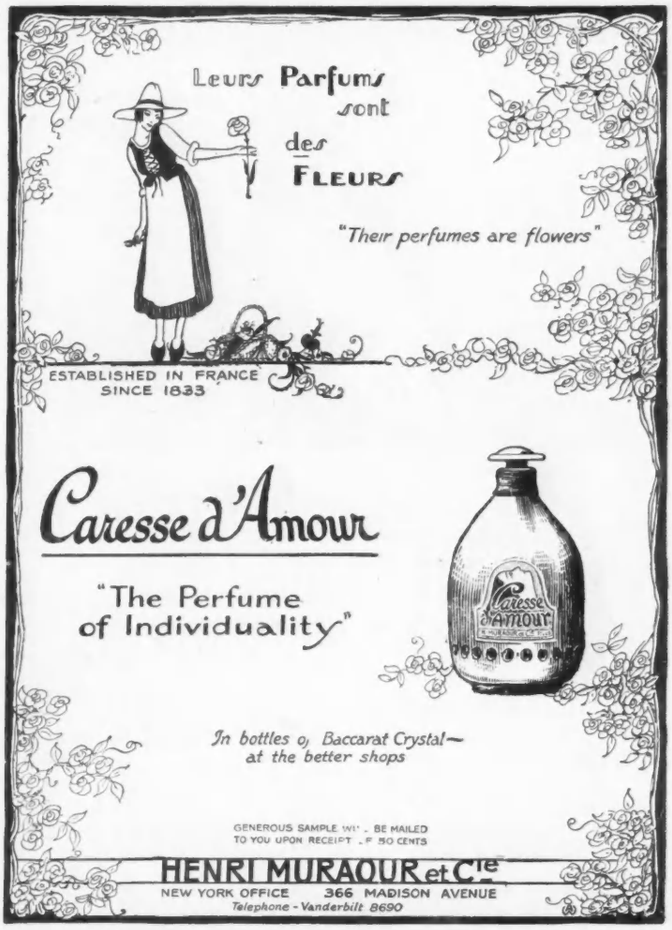

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ZIP

IT'S OFF *because* IT'S OUT

Another famous actress commends ZIP:

"I want to thank you for having brought ZIP to professionals. It is indeed the only actual hair destroyer.
Faithfully,
Margaret Irving"

ZIP is the rapid, harmless, painless and *fragrant* compound used by actresses, debutantes, beauty specialists, and is praised as the only effectual remedy for permanently *destroying* the entire *hair* and *root*. Easily applied at home, ZIP instantly removes all undesirable hair without pain, leaving the skin soft and smooth. Per Package $5.20

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HENNING

"Toujours Charmante"

THE French have a saying that a woman who has beautiful feet and a lovely speaking voice will be "always charming". For even when her face is no longer beautiful, men will sit at her pretty feet and listen to what her golden voice is saying.

Beautiful feet, whether they belong to young women—or to women not so young—must have beautiful shoes to wear. What better could they choose than a pair of high-heeled, dark blue kid shoes with blue suède inlay. These may be had also in black suède with blue kid inlay; or in beige with champagne kid inlay; or patent leather with black satin inlay.

And what could better set off a slender arched foot than a pair of sandal-cut shoes of black satin with patent leather inlays?

There is charm and grace in every line of a pair of sandal-cut high-heeled shoes that may be had in patent leather, black satin, or silver cloth.

The increasing demand for Henning footwear compels us to open a new store at

676 Madison Avenue

To open May 15th

"Henning denotes individuality beyond compare"

HENNING
Custom Made
Boot Shop
579 Madison Ave. at 57TH St
FITTED BY CRAFTSMEN
NEW YORK

THE ITALIAN SISTER OF FRANCE

(Continued from page 61)

days when the wisest of us only want to sigh *dolce far niente*. Exhaustion makes one avoid opening even half-closed lids on horrors of encircling bric-a-brac. But a tirade against the crowded and bewildering does not mean a plea for grim asceticism. A sad-looking habitation in summer would not be natural. In the small steps one takes in the byways of decorative artistry, it is well to remember Stevenson's counsel, "No art, it may be said, was ever perfect, and not many noble that has not been mirthfully conceived". An eighteenth-century Italian atmosphere demands the smiling quality of the most radiant of periods. Columbina comes back to the sublunary, and yet modern unpreparedness demands that her sometimes raucous moods, her over-richness of furbelow, and the gaudy rouges she will try to bring with her should be left at the door. One wants the charm of the worn garments that linger in Time's Armadio. Those about to seek her, ask only her virginal glances, the moments before her garlands become heavy, and the charming fashions she brought to life without the madness of curve and filigree suggestive of the last wild crescendo of carnival. Greet her for the immortal moments when Pierrot, her true lover, began his first fantastic whisperings—when her dreams were young. Take her unaware in those simple pieces of furniture when she is musing on her coming pageant.

EVERY PARISIENNE HAS TWO MODES

(Continued from page 55)

For informal dinners and for the theatre, for which parties of six or eight are organized, there is a revival of the black lace gown familiar to our youth on those sad occasions when we watched our mothers depart for the theatre while we remained at home. To-day they add the fancy laces embroidered with silk, but it is, none the less, the same black lace gown. At the Théâtre des Capucines on a recent evening, Madame Hanraux wore a black frock with a transparent top forming a square yoke and with long transparent sleeves falling over the hand. On the same evening, the Countess Jean de Lubersac was dressed in a Poiret frock of dull black crêpe and shimmering black satin, slightly décolleté and with very wide "peasant" sleeves. A wide black velvet ribbon bound her hair, which was dressed low at the back.

A point to be noted is that almost every woman of distinction at present wears real flowers. This mode began before the war, but was abandoned during that troubled period. Now that social life again approaches normal, the fashion is being revived. Very lovely is the Duchess de Gramont with her hands filled with flowers and a great bouquet of roses caught, with negligent artistry, against her bodice.

THE BLUE HOUSE

Above the strife of the world
The sky is still.
Above the noise of the world
The white stars fill
Their blue house, and they sit
And have content in it.

Stars, stars, did you once strive?
And did you learn what pain
It is to be alive?
And, seeing all things plain,
Give up your lives to be
Quiet eternally?

MARY CAROLYN DAVIES.

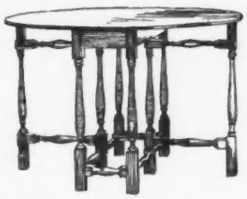
Leavens Furniture

The careful, discriminating purchaser plans a home that will become more beautiful as the years go by—which both in exterior and interior appearance will take on additional charm as it grows older.

He selects
Leavens
Colonial
Furniture

Personal preference may be exercised in the matter of finish. We will gladly supply unfinished pieces if desired, or finish to match any interiors.

Write for set No. 5 of illustrations and Leavens stains.



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32 CANAL STREET,
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MATERNITY

Expectant mothers can dress in the latest fashion and go everywhere without embarrassment. Smart figure concealing designs from the latest modes. Finest materials and workmanship.

Dresses	16.95 to 250.00
Skirts	8.95 to 29.75
Corsets	3.95 to 14.50
Wraps	25.00 to 325.00
Suits	39.50 to 225.00

Loveliest Baby Shop

Here we have everything for baby—the daintiest and most original creations imaginable.

If unable to call, write Dept. V-1 for New Style Book.

Lane Bryant
21-23 West 38th St., N.Y.

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"From Generation to Generation"

THE "WAGNER CHEST"

A splendid gift for the bride. The Wagner Cast Aluminum Chest is a real home gift—always delighting a woman, whether she is a bride, or is already established. It is noted for its beautiful original designs having the distinction of fine silver; also for its superior cooking qualities because Cast Aluminum holds and evenly distributes heat. It lasts from "generation to generation."

You may purchase Wagner Ware from leading hardware stores and house furnishing departments. Booklet on request.

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JONAS

I AM OPENING A NEW SHOP AT
No. 12 EAST 56TH STREET, NEW YORK
Just East of Fifth Avenue
AS A PERMANENT LOCATION.

YOU ARE CORDIALLY INVITED TO VIEW MY HATS, GOWNS AND SPORT CLOTHES IN AN ATMOSPHERE OF REFINEMENT AND DISTINCTION.

Formerly West 57th Street

LABLACHE FACE POWDER

Standard for Fifty Years

For over 50 years, fair women and fair skins have paid homage to Lablache. As a safe powder for the complexion, it has stood the test of time unto the third generation. Popular, pure, delicate—it clings. Sold in the old fashioned box.

Refuse Substitutes, they may be dangerous

Flesh, White, Pink or Cream. 75c. a box of druggists or by mail. Over two million boxes sold annually. **Send 10c. for a sample box.**

BEN. LEVY CO.
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Sis Hopkins

Middies, Smocks
Regulation Dresses

Summer's Favored Garments

Because *SIS HOPKINS* MIDDIES and SMOCKS offer smartness with a yielding freedom of movement and wearability with unusual service, you find them featured by good shops everywhere. *SIS HOPKINS* SMOCKS particularly, are picturesquely youthful in their summery colors enlivened by touches of bright wool embroidery. You will find it worth while looking for the *SIS HOPKINS* LABEL for every *SIS HOPKINS* GARMENT is correctly sized and styled,—double stitched, perfect in every detail and GUARANTEED TO WASH, without fading.

Illustrated is:

No. 669. Sizes 6 to 22 and 34 to 44. A most distinctive smock of Jap Crêpe with wool embroidery. Styled in rose, copen, white leather and lavender with black satin silk-back ribbons.

Write for Style Book, giving your dealer's name

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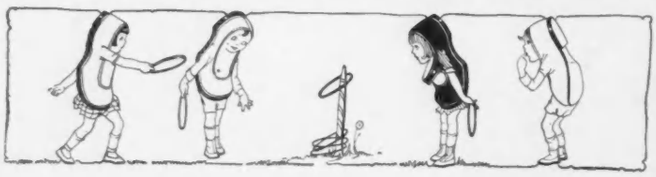

THE PRICELESS WORTH OF LITTLE FEET

TENDER and tottering now, they will all too soon be called upon to bear the burden of grown-up activities.

To neglect the feet in childhood is a start toward the foot-ills so many grown-ups suffer from.

Far-seeing, thoughtful parents insist upon their children wearing Shookid Shoes. Hard-playing, light-foot kiddies welcome them, for they find them comfortable and bracing.

Firmly and strongly, yet comfortably and lightly, Shookids reinforce tottering toes, tender arches and plastic bones. Sixty years of experience makes them orthopaedically correct. Experts fit them.

Made in full-grain tan calfskin, black calfskin, patent leather and light weight white canvas. With strong twill linings and the very best soles, Shookids furnish scientific support as well as correct styles.

SHOOKIDS
Low Shoes
For Boys and Girls

Sizes 6 to 8	$3.00	to $4.45
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"SHOOKID" OXFORDS FOR GROWING GIRLS		
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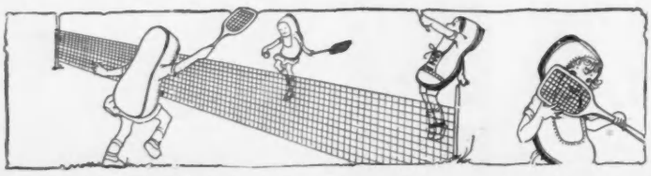

© Underwood & Underwood

At a prominent wedding which occurred out-of-doors, the beauty of the ceremony was enhanced by the background of trees and flowers. The correct grouping at such a ceremony is to be noted

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette, on costume and fashion, household decoration, and other subjects that fall within the scope of this magazine by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The fee for each separate question in a letter is 25 cents.

(2) Replies to confidential letters are mailed within three days after receipt, and answers will not be published without permission. Fee, $2 a letter.

(3) Not more than ten questions may be asked in any letter, and each question should be paragraphed and numbered.

(4) Sufficient postage for return reply must be enclosed.

(5) Addresses of shops or manufacturers, as well as further information on any specified article shown in Vogue, will be given without charge.

(6) The right to decline to answer questions is, in all cases, reserved by the Information Service.

Miss M. R. Q.:—Will you please give suggestions for an out-of-door wedding, to take place on the lawn at a country home? Should there be any ushers, and, if so, where should they stand during the ceremony?

Ans.:—In the photograph at the top of this column appears a setting both correct and charming for an out-of-door wedding. The flowers in the background are arranged in a natural manner and, with the beautiful shrubs and foliage, make an attractive setting for the improvised altar. It is always well to have a rug spread before the prie-dieu, and if an Oriental one is used, it should be in subdued colours. The prie-dieu may be covered with a garland of smilax or other greenery, intertwined with white flowers, or it may be draped as shown here, with a beautiful Spanish shawl in pure white.

While the conventional attire for the ushers at a daytime wedding is the same as that of the bridegroom, many fashionable people have adopted the innovation of having the ushers wear white trousers with a dark coat and waistcoat for an out-of-door wedding. In this wedding party there were eight ushers, the best man, a maid of honour, one bridesmaid, two flower girls, and two little pages. The ushers were grouped, five on one side of the altar, and three on the other side, where the best man also stood; on one side, too, was the maid of honour, who appears beside the bride, and the one bridesmaid stood on the opposite side. The second little flower girl and the second page were grouped in a place to correspond with those shown in the picture.

The bridal procession should walk through an aisle formed by white ribbons, which are dropped when the bride reaches the altar. The order of the procession is the same as that used in a church wedding, with the ushers leading, two and two, followed by the bridesmaids, then the maid or matron of honour, with the children in the party immediately preceding the bride and her father. The clergyman and the bridegroom, with his best man, can approach the altar from another way than that used by the bride, the effect will be better, but if this is not practical, they may walk down the aisle a moment or two ahead of the ushers.

Miss S. L. W.:—Will you kindly tell me the correct form and wording for a note of acknowledgment for wedding gifts which one has received from friends and from strangers, and the kind of stationery on which it should be written.

Ans.:—Wedding gifts should be acknowledged on conventional social stationery of the regulation note-paper size. White is always an excellent choice for any kind of correspondence paper, but very pale grey and cream colour are also correct. There is no set form for acknowledging wedding gifts.

"My dear Mrs. Blanke:

The very beautiful bonbon dishes that arrived yesterday with your own and Mr. Blanke's card attached have given us great pleasure. In Mr. Reynolds' name, as well as my own, may I express the sincerest appreciation of your kind remembrance of us, with the hope that I may shortly be able to offer my thanks in person?

Cordially yours,
Eleanor Dalton Reynolds."

A note to an intimate friend might be written in a more personal strain.

GRAHAM
Beauty Secret

A wonderful new astringent skin treatment for removing wrinkles and skin blemishes was recently discovered in the private laboratories of Gervaise Graham, the world famous beauty specialist, who numbers among her patrons such celebrated women as Geraldine Farrar, Kitty Gordon, and many of the world's beautiful women.

This entirely new treatment—which was named the Graham Beauty Secret—tightens the loose outer skin, removes wrinkles quickly, lifts the sagging muscles back into place, gives the skin that youthful rosy color, removes blackheads, reduces coarse enlarged pores, nourishes the inner skin tissues and makes the skin firm, smooth and fine textured.

You can obtain Graham Beauty Secret, in convenient opal jars, at all first class toilet counters or direct by mail upon receipt of regular price, $1.50.

Those who have used it are amazed at its quick results, and delighted with the improvement in their appearance.

Gervaise Graham Company
25 W. Illinois St. Chicago, Ill.

Comb It Through Your Hair and the Gray Disappears

Don't think there is no choice between old fashioned dyeing and gray hair. Science has come to the rescue with a clear, colorless preparation which restores the original color in from 4 to 8 days.

Mail the coupon for a trial size bottle. Test on a single lock of hair. Mary T. Goldman's Hair Color Restorer doesn't interfere with washing, there is nothing to rinse or rub off. Buy from your druggist, or direct from us.

MAIL THE COUPON

The trial size bottle and comb will come by return mail.

Mary T. Goldman, 441 Goldman Bldg., St. Paul, Minn.

Mary T. Goldman, 441 Goldman Bldg., St. Paul, Minn.

Please send me your Free trial bottle of Mary T. Goldman's Hair Color Restorer with special comb. I am not obligated in any way by accepting this free offer. The natural color of my hair is

black.... jet black.... dark brown....
medium brown.... light brown....

Name .....

Address .....

Will-o-Wisp
Reg. U.S. Pat. Off.
HAIR NET

A "fitting" Crown for the Queen of Hearts

Packed in Dainty Blue Envelopes
Containing One Net - for 15¢
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At all Good Stores

For Longest Wear—Without a Tear

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EGYPTOL

THE discriminating American gentlewoman may again secure the long favored Egyptol Parisian and Egyptian skin beautifiers of Madam Francois—each preparation compounded with the same skill and care that distinguished her efforts at 6, Rue de Belloy, Paris, **before** the war.

EGYPTOL SKIN CLEANSER. A harmless, antiseptic liquid; removes dirt, grease and grime. A boon for delicate skins that cannot stand the hard water of many cities. One month's supply, 8 oz. bottle, *$2.00.*

EGYPTOL VEIL LOTION. A distinctive Parisian novelty, in the form of a fine liquid powder. Protects skin same as a chiffon veil; regularly used, neutralizes light rays that cause annoying discolorations. A month's supply, 4 oz. bottle, *$2.50.*

EGYPTOL. A facial masque for removal of wrinkles. Applied after cleanser, an invigorator of flabby and sagging skins. Compounded from a finely ground Egyptian grass. No drugs. Per tube, *$2.10.*

EGYPTOL FRECKLE MASQUE. For removal of freckles, liver spots and tan—regularly used. Positively **no** mercury or harmful drugs. Per tube, *$2.10.*

EGYPTOL WONDER CREME. Works marvels; applied before exposure to sun, salt water or wind. Per jar, *$1.50.*

Correspondence invited. The above obtainable by mail, on receipt of price, direct from

Maison Francois
328 South 15th St.
Philadelphia, Pa., U. S. A.

Perfect Your Figure

DON'T envy a friend who has a beautiful figure; **perfect your own.** You can have as good a figure as any woman you see. You can do this with just a little time and properly directed effort in the privacy of your room.

A simple dress on a well proportioned figure looks better than an expensive gown on a poor figure.

I have helped 100,000 women in the last 20 years and at the same time they regained health, vitality, vivacity, magnetism and self-poise.

You can **reduce your weight** to normal.
You can **put on flesh.**
You can build up *thin necks, undeveloped busts, undeveloped chests.* **I KNOW** it because **what I have done for other women I can do for you.**

Get Well and Stay Well

I have taught women how to **Stand Properly,** to **Walk Gracefully** and to **Breathe Correctly.** I have strengthened every vital organ so that chronic ailments such as Poor Circulation, Indigestion, Nervousness, Auto-intoxication, Mal-assimilation, Sluggish Intestines, etc., are things of the past and my students know how to keep well.

Be free from nagging ailments, *enjoy* life! Be a source of inspiration to your friends. In other words, *live.*

Write me today. I will tell you just how it is done.

Susanna Cocroft
Dept. 17, Gotham National Bank Bldg., 1819 Broadway, New York

"Mum" is the word!

to prevent all odor of perspiration

When you want to enjoy all day and evening, the sweet cleanliness which the bath imparts—"Mum" is the word!

When you want to prevent all body odor, whether from perspiration or other causes—"Mum" is the word!

"Mum" is the word for the deodorant that's as easy to use as to say. A finger-tip under each arm, and wherever excessive perspiration occurs, keeps body and clothing fresh and sweet from bath to bath.

"Mum" is the word for the delicate snow-white cream which is harmless to tender skin and dainty raiment.

Get "Mum" at your drug- or department-store, or send the price, 25 cents, and we'll mail it postpaid.

Evans's Depilatory

removes superfluous hair

quickly and safely, leaving the skin smooth and comfortable. Complete Evans's Depilatory Outfit, 75 cents at drug- and department-stores. Or from us postpaid on receipt of price.

George B. Evans
1107 Chestnut Street Philadelphia

Delightful and Perfect
is a
PERMANENT WAVE
by
Charles
of the RITZ

There are little novel features about my method that experience has developed which make it different from other waves.

CURLING AND WAVING OF BOBBED HAIR
A Specialty

Write, 'phone or call for appointments

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New York Atlantic City
Telephone Murray Hill 7600

DeMiracle
Every Womans Depilatory

Hair-Free Underarms

WHETHER your costume be athletic togs or evening gown, the underarms should be smooth. By actual test genuine DeMiracle is the safest and surest way to remove hair.

When you use DeMiracle you are not experimenting with a new and untried depilatory because it has been in use for over 20 years, and is the only depilatory that has been endorsed by Physicians, Surgeons, Dermatologists, Medical Journals and Prominent Magazines.

DeMiracle is the most cleanly, because there is no mussy mixture to apply or wash off. You simply wet the hair with this nice DeMiracle sanitary liquid and it is gone. DeMiracle alone devitalizes hair, which is the only common-sense way to remove it from face, neck, arms, underarms or limbs.

Try DeMiracle just once, and if you are not convinced that it is the perfect hair remover return it to us with the DeMiracle guarantee and we will refund your money. Write for [illegible]

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Nurse's uniform, white pre-shrunk Service Cloth $3.50
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376

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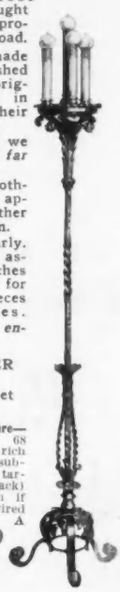

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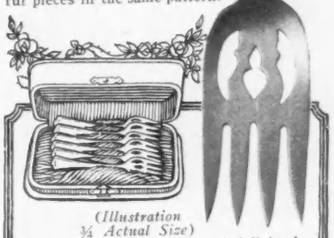

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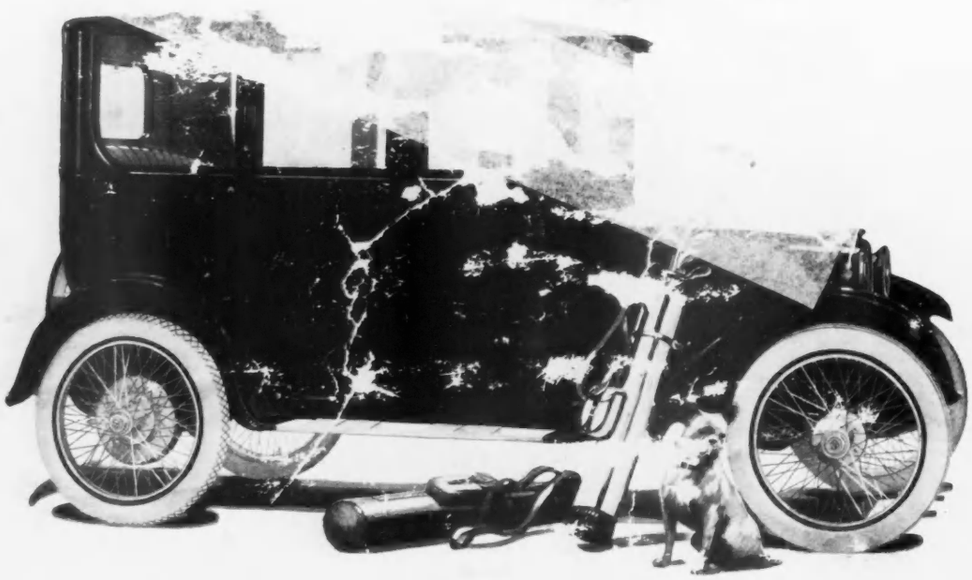

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